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THE MONUMENTS OF NINEVEH

BY

AUSTEN HENRY LAYARD

ESQRE

LONDON · JOHN · MURRAY ·

TO

HIS EXCELLENCY THE RIGHT HONORABLE

SIR STRATFORD CANNING, G.C.B.

HER MAJESTY'S AMBASSADOR EXTRAORDINARY AND PLENIPOTENTIARY AT THE SUBLIME PORTE.

TO WHOM THE NATION IS INDEBTED

FOR

THE ASSYRIAN REMAINS IN THE BRITISH MUSEUM,

AS WELL AS FOR OTHER NOBLE WORKS OF ANCIENT ART:

THESE ILLUSTRATIONS

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OF

THE MONUMENTS OF NINEVEH

ARE GRATEFULLY DEDICATED

BY

A. H. Layard

THE

MONUMENTS

OF

NINEVEH.

FROM DRAWINGS MADE ON THE SPOT

BY

AUSTEN HENRY LAYARD, ESQ., D.C.L.

ILLUSTRATED IN ONE HUNDRED PLATES.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1849.

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INTRODUCTION.

THE Sculptures and Bas-reliefs engraved in this Work were discovered in the great Assyrian ruins of Nimroud and Kouyunjik, which, there is every reason to believe, are part of the remains of the ancient city of Nineveh. They stood in the walls of palaces or temples, which had been buried for nearly twenty-five centuries beneath a vast accumulation of earth and rubbish. The mounds containing them were on the eastern bank of the river Tigris, near the modern city of Mosul, and were excavated during the year 1846 and part of 1847. A detailed account of the origin of their discovery, with a general history of the excavations, is contained in a smaller work, entitled "Nineveh and its Remains," of which these Plates may, to some extent, be considered illustrations.

These Sculptures are not of one period, but were found in various edifices, the earliest probably belonging to the first epoch of Assyrian history, and to the remotest antiquity; the latest to the dynasty which ruled over Assyria at the time of the fall of the empire, about six hundred years before the Christian æra. The North-West Palace at Nimroud is believed to be the most ancient Assyrian edifice hitherto discovered, and the South-West the most recent. The ruins at Kouyunjik belong to the later period.

The drawings, with a few exceptions, were made on a scale; the smaller and more elaborate bas-reliefs being reduced one-sixth, and the larger, such as the King on his throne (Plate 5), and the single figures, one-twelfth. The details, such as the embroideries and ornaments, are mostly of the original size.

Some of the Sculptures engraved have been secured for the British Museum, and will form part of the National collection; but many, particularly those discovered at Kouyunjik, were in too advanced a stage of decay to bear removal, and have already perished.

The small objects in alabaster, marble, and copper, and the vases and pottery, were partly discovered in the Assyrian ruins themselves, and partly in tombs, which had been made in the earth covering the buried Assyrian edifices. The people and epoch to which

these tombs belong have not yet been determined. They consisted of large earthen sarcophagi, containing human remains, vases, and ornaments.

The engravings of the Obelisk were made from drawings by Mr. George Scharf, junior. This monument, probably one of the most ancient and interesting historical records in existence, was discovered in the centre of the Mound at Nimroud, and appears to have been erected by the son of the founder of the North-West Palace, the earliest known Assyrian edifice. It is in black marble, and is now placed in the British Museum. The dimensions are—height, 6 feet $8\frac{5}{8}$ inches; width of the broadest faces, 1 foot $11\frac{3}{4}$ inches; of the narrower faces, 1 foot $3\frac{3}{4}$ inches; and the drawings have been made on the scale of one-fourth of the original size. The details of the cuneiform inscription have been carefully given.

The Ivories are engraved on wood, by Messrs. John Thompson and S. Williams, from most careful and elaborate drawings made by Mr. Edward Prentis, for the Trustees of the British Museum. They were mostly discovered in an inner chamber of the North-West Palace at Nimroud (Chamber V, Plan 3), and may have formed part of the panelling of a throne or chest.

LIST OF THE ILLUSTRATIONS.

PLATE

1. FRONTISPIECE.
2. HALL IN AN ASSYRIAN TEMPLE, RESTORED.
3. WINGED HUMAN-HEADED LION.
4. WINGED HUMAN-HEADED BULL.
5. KING ON HIS THRONE—EUNUCHS AND WINGED FIGURES.
6. EMBROIDERIES ON THE BREAST OF A KING.
7. WINGED FEMALES STANDING BEFORE SACRED TREE.
7. (a) WINGED FIGURES KNEELING BEFORE SACRED TREE.
8. EMBROIDERY ON THE ROBE OF A KING.
9. EMBROIDERY ON THE ROBE OF A KING.
10. KING HUNTING THE LION.
11. KING HUNTING THE WILD BULL.
12. KING STANDING OVER A PROSTRATE BULL.
13. KING IN HIS CHARIOT BEFORE A BESIEGED CITY.
14. ASSYRIAN WARRIORS IN BATTLE.
15. KING CROSSING A RIVER.
16. EMBARKATION OF CHARIOT AND WARRIORS.
17. KING BEFORE A BESIEGED CASTLE—BATTERING RAM.
18. WARRIORS IN MAIL BEFORE A BESIEGED CITY.
19. THE SIEGE OF A CITY.
20. KING BEFORE THE WALLS OF A BESIEGED CITY.
21. TRIUMPHAL RETURN OF THE KING FROM BATTLE.
22. TRIUMPHAL RETURN OF ASSYRIAN WARRIORS.
23. KING RECEIVING PRISONERS.
24. PRISONERS BROUGHT BEFORE THE KING.
25. TWO KINGS PERFORMING A RELIGIOUS CEREMONY.
26. ASSYRIAN WARRIORS ON HORSEBACK.
27. WARRIORS FIGHTING IN CHARIOTS.
28. WARRIORS IN ARMOUR FIGHTING IN CHARIOTS.
29. THE SIEGE OF A CASTLE.
30. INTERIOR OF A CASTLE—PAVILION OR TENT.
31. A LION-HUNT.
32. WARRIOR PURSUING A WILD BULL.
33. FUGITIVES CROSSING A RIVER TO A CASTLE.
34. A WINGED FIGURE—A KING IN HIS ROBES.
35. WINGED FIGURES CARRYING A GOAT AND A STAG.
36. WINGED FIGURE—NISROCH OR EAGLE-HEADED DIVINITY.
37. TWO WINGED FIGURES.
38. TWO WINGED FIGURES WEARING THE HORNED CAP.
39. TWO KINGS KNEELING—CASTLE ON BANKS OF A RIVER.
40. A SUBJECT PEOPLE BRINGING TRIBUTE.
41. A SUBJECT PEOPLE BRINGING TRIBUTE.
42. FORE-PARTS OF TWO HUMAN-HEADED LIONS.
43. ORNAMENTS ON ROBES OF FIGURES.
44. ORNAMENTS ON ROBES OF FIGURES.
45. ORNAMENTS.
46. ORNAMENTS.
47. ORNAMENTS.
48. ORNAMENTS.
49. ORNAMENTS.
50. ORNAMENTS.

PLATE

51. ORNAMENTS AND ARMS.
52. ORNAMENTS AND ARMS.
53. OBELISK—FIRST SIDE.
54. OBELISK—SECOND SIDE.
55. OBELISK—THIRD SIDE.
56. OBELISK—FOURTH SIDE.
57. ASSYRIAN HORSEMEN PURSUING A MAN ON A CAMEL.
58. SPOIL OF A CAPTURED CITY—EUNUCHS TAKING COUNT.
59. THE KING RECEIVING HIS VIZIR.
60. SHEEP AND GOATS TAKEN FROM A CONQUERED NATION.
61. A FEMALE PRISONER AND CAMELS.
62. ATTENDANTS BRINGING VASES—CASTLE TAKEN BY ASSAULT.
63. KING SEATED ON HIS THRONE—ASSAULT OF A CASTLE.
64. ASSYRIAN HORSEMEN PURSUING AN ENEMY.
65. PROCESSION OF THE GODS.
66. SIEGE OF A TRIPLE-WALLED CITY.
67. IDOLS AND CAPTIVES—FISHERMAN IN A LAKE.
68. A CITY TAKEN BY ASSAULT—PRISONERS DRIVEN AWAY.
69. INVASION OF A MOUNTAINOUS COUNTRY.
70. BATTLE IN A MOUNTAINOUS COUNTRY.
71. ENEMIES TAKING REFUGE IN SHIPS.
72. KING RETURNING FROM BATTLE.
73. SIEGE OF A CITY—WARRIORS CUTTING DOWN TREES.
74. BURNING AND SACK OF A CITY.
75. ASSAULT AND SACK OF A CITY.
76. A BATTLE IN A FOREST.
77. KING ON HIS THRONE—THREE HOUSES AND SEVEN TENTS.
78. ASSYRIAN ARMY BESIEGING A CITY.
79. WARRIORS ASCENDING A MOUNTAIN TO A BESIEGED CITY.
80. KING IN CHARIOT, AND HORSEMEN ASCENDING MOUNTAINS.
81. ASSYRIAN ARMY PASSING THROUGH MOUNTAINOUS COUNTRY.
82. HUMAN FIGURE—KING AND A CAPTIVE—WOMEN ON A MULE.
83. FEMALE CAPTIVES BROUGHT TO THE CONQUERORS.
84. PAINTED BRICKS.
85. GLAZED POTTERY FROM THE TOMBS.
86. PAINTED ORNAMENTS.
87. PAINTED ORNAMENTS.
88. IVORIES.
89. IVORIES.
90. IVORIES.
91. IVORIES.
92. HEAD OF A WINGED FIGURE WEARING A DIADEM.
93. HEAD OF AN EUNUCH.
94. TWO ARCHERS AND SHIELD-BEARER.
95. OBJECTS IN STONE AND BAKED CLAY.
95. (a) OBJECTS IN STONE AND BAKED CLAY.
96. SMALL OBJECTS IN COPPER.
97. POTTERY, ETC.
98. OUTLINE OF THE MOUND AT NIMROUD.
99. GROUND-PLAN OF NIMROUD.
100. FOUR PLANS OF BUILDINGS.

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DESCRIPTION OF THE PLATES.

PLATE 1.—FRONTISPIECE.

The ornaments and colors have been selected from the sculptures, and from the decorations in the painted chambers, discovered at Nimroud. The design is, of course, arbitrary, but it will serve to convey an idea of the probable nature and arrangement of the colors used by the Assyrians.

PLATE 2.—A HALL IN AN ASSYRIAN TEMPLE OR PALACE, RESTORED FROM ACTUAL REMAINS, AND FROM FRAGMENTS DISCOVERED IN THE RUINS.

The panelling of sculptured alabaster slabs, the pavement of slabs covered with inscriptions in the cuneiform character, and the entrances formed by the winged human-headed lions, still existed entire in some of the buildings uncovered. There is every reason to believe from analogy with similar remains in Egypt, and from the practice of most ancient nations, that the bas-reliefs and sculptures in Assyrian edifices were painted. The colors have been restored, in the plate, from traces of paint still found on the walls of Nimroud and Khorsabad, and from a comparison with Egyptian monuments.

The wall of sun-dried bricks above the sculptured slabs could be distinctly traced in the ruins. It was plastered, and painted with figures and ornamental devices. Remains of the plaster were still adhering to this wall in many places, and were also found in the rubbish filling up the chambers. The ornaments selected for the plate were amongst those discovered.

The restoration of the ceiling is entirely conjectural. No traces whatever of a roof are to be found in the Assyrian ruins; but it is probable that the ceiling was formed by beams of wood, painted, gilded, and inlaid, and that light was admitted into the chambers through it, by square openings, or skylights.* The selection and arrangement of the ornaments and colors are arbitrary—such have been chosen as appear to be most consistent with the taste of the Assyrians, as displayed in various parts of their edifices.

The figures introduced are the King, accompanied by his attendant eunuch and Vizir, entering through a great portal formed by winged human-headed lions, and received by musicians, playing on a kind of harp. The costumes have been taken from the sculptures.

PLATE 3.—A WINGED HUMAN-HEADED LION.

This colossal figure formed one side of a portal, leading from an outer chamber into the great hall of the North-West Palace at Nimroud. The one selected stood on the north side of the western entrance (No. 1, entrance *a*, chamber B, plan 3). It was in admirable preservation, and about twelve feet square.

Each entrance to the same chamber, and the entrances to most of the halls of the Assyrian palaces were

* Nineveh and its Remains, vol. ii., p. 263.

formed by pairs of similar monsters, either lions or bulls with a human head and the wings of a bird. There can be little doubt that they were invested with a mythic or symbolical character—that they typified the Deity or some of his attributes, his omniscience, his ubiquity, and his might. Like the Egyptian sphinxes, they were probably introduced into the architecture of the people on account of their sacred character.

Thirteen pairs of them, some, however, very much injured, were discovered among the ruins of Nimroud. At Kouyunjik five pairs of winged bulls were dug out; but neither in these ruins, nor at Khorsabad, was the winged lion found. They differed considerably in size, the largest being about 16½ feet square, and the smallest scarcely 5, and in every instance were sculptured out of one solid slab. The head and fore-part were finished all round, the body and hind legs being in high relief. The spaces behind the back, and between the legs, were covered with a cuneiform inscription; as the letters were small, and could not be given in detail, it has not been considered necessary to introduce them into the engraving.

PLATE 4.—WINGED HUMAN-HEADED BULL.

The figure here engraved is similar in character to the winged lion, and formed the eastern side of the southern entrance to the great hall in the North-West Palace at Nimroud (No. 2, entrance *b*, ch. B, plan 3). It was sculptured out of a yellow limestone. The human head of the bull, forming the opposite side of the entrance, is now in the British Museum.

PLATE 5.—THE KING SEATED ON HIS THRONE, ATTENDED BY EUNUCHS AND WINGED FIGURES.

He holds the sacred Cup in his right hand. Before him stands an eunuch, bearing a fan or fly-flapper in one hand, and the cover, or stand, of the cup in the other. Immediately behind the King is a second eunuch, also raising a fan, and carrying a bow in the left hand. He is followed by a third eunuch, with a bow, a mace, and a quiver, all probably for the use of the King. This group is enclosed by two winged figures, carrying the fir-cone, and a square utensil or basket; both evidently sacred emblems, or used in religious ceremonies. It is doubtful whether these winged figures represent presiding Deities of an inferior order, or priests attired for the celebration of a peculiar worship.

The elaborate and elegant designs, probably embroideries, on the dresses of the figures, the forms of the arms and furniture, and the taste displayed in the ornaments, deserve particular attention.

This fine specimen of Assyrian sculpture formed the end of a hall, in the North-West Palace of Nimroud (Nos. 2, 3, 4, ch. G, plan 3). It was, when discovered, in the most perfect preservation. The three slabs are about 7 feet 8 inches high, and 6 feet 7 inches broad. They have been secured for the British Museum.

An inscription in cuneiform characters is carried across the centre of these slabs, as well as across most of the colossal figures of which engravings are given in this work. I have not introduced this inscription in the plates, as the details of the characters could not be represented, and it would interfere considerably with the forms of the figures; whilst, in the sculptures themselves, at a short distance, it is scarcely perceptible.

PLATE 6.—EMBROIDERIES ON THE BREAST OF A KING.

These ornaments have been given in detail, and nearly of the original size, as they are highly interesting, and throw light on the religious system, and myths of the Assyrians. They were evidently invested with a sacred character; the groups are symbolical, and resemble those on cylinders and amulets, discovered in Assyrian and Babylonian ruins. Two Kings in the centre appear to be engaged in some religious ceremony; above them is the winged disk emblematical of the Supreme Deity, and between them the sacred tree. The King attended by winged figures, the Eagle-headed God, and the man with a horned cap struggling with two winged sphinxes, are also introduced.

It may be presumed that these ornaments were embroidered on a silk or woollen garment, and not embossed or graven on a breast-plate of metal. They occur on the dress of the King represented in the preceding Plate. In the bas-relief they are very slightly chiselled, and were probably painted.

PLATE 7.—WINGED FEMALES STANDING BEFORE THE SACRED TREE.

(No. 16, ch. I, plan 3, Nimroud).

They raise the extended right hand, and carry a garland or rosary in the left. They are distinguished by long hair falling down the back, and by a peculiar garment, apparently of fur, descending from the waist to the ankles.

PLATE 7 (A).—WINGED FIGURES KNEELING BEFORE THE SACRED TREE.

(No. 16, ch. I, plan 3, Nimroud).

The kneeling winged figures stretch out their hands, one towards the top, the other towards the bottom of the sacred tree; they are attired in garments similar to those worn by the female figures.

PLATE 8.—EMBROIDERY ON THE UPPER PART OF THE DRESS OF A KING.

(No. 8, ch. G, plan 3, Nimroud).

The figures have the same mythic character as those in Plates 6 and 9, and are in many respects interesting.

PLATE 9.—EMBROIDERY ON THE UPPER PART OF THE ROBE OF A KING

(No. 7, ch. G, plan 3, Nimroud).

The dagger-handles, worn in the girdle and elaborately ornamented, are introduced.

PLATE 10.—THE KING IN HIS CHARIOT HUNTING THE LION.

(No. 19, *a*, ch. B, plan 3).

He is discharging an arrow from his extended bow, against a lion springing on the chariot. A second lion, already pierced by arrows, and disabled, is beneath the feet of the horses. Two warriors, armed with short swords and shields, are running to the assistance of the Monarch. The chariot-horses are guided by a charioteer, who urges them to the top of their speed.

This bas-relief, which may be considered one of the finest specimens hitherto discovered of Assyrian sculpture, is remarkable for the spirit of the grouping and the careful and faithful delineation of the forms, particularly of the lions.* It is in excellent preservation, and is amongst the sculptures already placed in the British Museum.

PLATE 11.—THE KING HUNTING THE WILD BULL.

(No. 20, *a*, ch. B, plan 3, Nimroud).

The King is slaying a bull, which appears to have entangled itself in the wheels of the chariot. He is piercing the animal with a short sword, in a vital part of the neck. A second bull, wounded by arrows, is beneath the feet of the horses. Behind the chariot is a horseman riding on one horse, and leading a second richly caparisoned, probably intended for the use of the King. The chariot, as in the previous bas-relief, is drawn by three horses, guided by a charioteer. The bulls probably represent a species once inhabiting the Assyrian plains, but long since extinct.

This bas-relief is in the British Museum.

PLATE 12.—THE KING STANDING OVER THE PROSTRATE BULL.

(No. 20, *b*, ch. B, plan 3, Nimroud).

This bas-relief was on the same slab as and beneath the previous, and probably represents the triumphant return of the King from the chase. He stands on the conquered animal, and performs some religious ceremony, or pours a libation to the Gods. He is attended by eunuchs bearing his arms, and by warriors and musicians who celebrate his victory.

* Nearly allied to the Persian Lion. For the prickle at the end of the tail consult the Zoological Society's Proceedings.

PLATE 13.—THE KING IN HIS CHARIOT BEFORE THE WALLS OF A BESIEGED CITY.

(No. 3, *a*, ch. B, plan 3, Nimroud).

The Monarch is seen discharging his arrows against the enemy—one of whose charioteers is falling wounded from his chariot, whilst another is already beneath the horses' feet. Above the King is the emblematical figure of the Great Deity—a circle enclosing a man, with the wings and tail of a bird, and wearing a horned cap. He especially watches over the King, who may be regarded as typical of the nation, and he shoots his arrows against the enemies of the Assyrians. The walls of the castle are defended by archers and by warriors hurling down stones. Scattered over the face of the slab, without regard to perspective, are groups of Assyrian warriors slaughtering the vanquished foe. Wavy lines at the bottom of the bas-relief, show that the event recorded took place, either on the margin of a river, or on the sea-shore; and rudely designed trees and bushes indicate that the country was wooded. The gate of the castle is arched. The King is accompanied in his chariot by two men, one of whom holds a shield before him for his defence, whilst the other manages the horses.

PLATE 14.—ASSYRIAN WARRIORS IN BATTLE.

(No. 4, *a*, ch. B, plan 3, Nimroud).

This bas-relief forms part of the preceding subject. Two chariots, adorned with standards, are occupied by Assyrian warriors: a third belongs to the enemy, and the charioteer, closely pursued, and already wounded, is turning back to ask for quarter. Headless bodies, above the principal figures, denote the slain lying on the field of battle.

PLATE 15.—THE KING CROSSING A RIVER IN A BOAT.

(No. 9, *b*, ch. B, plan 3, Nimroud).

The Assyrian Monarch is probably invading a hostile country. He stands in his chariot, which has been placed in the boat, and an eunuch in front appears to be pointing to a distant object, perhaps the castle of the enemy. Two naked men tow the vessel, which is also impelled by oars, and is steered, as similar vessels on the Mesopotamian rivers still are, by a long oar passing through a loop attached to a post at the stern. Four horses—their halters held by a figure in the boat—are struggling with the stream, and a man supporting himself on an inflated skin is swimming across the river. The water is indicated by wavy lines covering the slab.

PLATE 16.—THE EMBARKATION OF THE CHARIOTS.

(No. 11, *b*, ch. B, plan 3, Nimroud).

This formed part of the preceding subject.* Two warriors and an eunuch are superintending the embarkation of the chariots; two of which are placed in one boat. It will be remarked that the eunuch raises a whip; with which, like the officers in the army of Xerxes, he probably urged on the troops.† Two men, one supported by an inflated skin, the other without support, are already crossing the river. A third, standing on the bank, is filling a skin by blowing into an aperture; whilst a fourth, having prepared it, is closing the mouth to prevent the escape of the air.

PLATE 17.—THE KING BEFORE A BESIEGED CASTLE—BATTERING-RAM MAKING A BREACH IN THE WALLS.

(No. 18, *a*, ch. B, plan 3, Nimroud).

A battering-ram, attached to a moveable tower formed of wicker-work and running upon wheels, has already dislodged several stones from the castle walls. The tower is occupied by two warriors, one shooting an

* A bas-relief intervenes between this and the preceding; but, as it contains merely boats and warriors and horses crossing the river, to avoid repetition it has not been engraved.

† Herodotus, l. vii., c. 56 and 223.

arrow, the other hurling a stone, and holding a small square shield before his companion. The walls and towers of the castle are occupied by warriors armed with bows. The King is discharging an arrow against the besieged from behind a circular shield, raised by a warrior who is armed with a long spear. He is followed by a warrior carrying two arrows and a shield, and by an eunuch with a mace, bow and quiver; they are probably attendants, bearing arms ready for his use.

PLATE 18.—WARRIORS IN MAIL BEFORE A BESIEGED CITY.

(No. 3, *b*, ch. B, plan 3, Nimroud).

One bends the bow, whilst the other raises a shield of peculiar form for his companion's defence. In front of them a warrior, bending on one knee, is discharging an arrow. Behind them is the chariot from which they have alighted. The horses' heads are held by a groom. The chariot is followed by two warriors carrying maces, and advancing on foot. In the upper part of the bas-relief are two eagles, the symbols of victory; one flying above the horses, the other already feeding on the slain. The armour of the warriors consists of scales, probably fastened on a shirt of linen or felt.

PLATE 19.—THE SIEGE OF A CITY—PART OF THE PRECEDING SUBJECT.

On the walls and towers are archers discharging their arrows against the besiegers, and women tearing their hair. The assailants have already advanced the battering-ram and moveable tower to the walls, and have nearly effected a breach. The besieged have seized the ram by a chain lowered from the walls, and are endeavouring to raise it, or to destroy the efficacy of its blows. Two of the Assyrian warriors are suspending themselves by large hooks to the engine, to counteract the manœuvres of those above. The besieged are also throwing fire upon the machine, whilst the warriors in the tower quench the flames by water discharged through two spouts. The Vizir, protected by his shield-bearer, discharges an arrow against the enemy. Two warriors with blunt instruments are dislodging stones from the foot of the walls; and two others appear to have opened a mine or secret passage. Three of the enemy are falling wounded from the walls of the castle. On the frame of wicker-work enclosing the battering-ram is the device of a kneeling figure discharging an arrow—probably the protecting Deity of the Assyrians.

PLATE 20.—THE KING BEFORE THE WALLS OF A BESIEGED CITY.

This bas-relief concludes the subject represented by the two preceding. Two warriors are seen mounting to the assault by scaling ladders, whilst a third, on his hands and knees, appears to be entering a subterranean passage, or mine, which the besiegers have formed under the castle walls. The King is discharging an arrow against the enemy, and is protected by a shield held by a warrior dressed in a coat of mail descending to the knees. Behind the Monarch are two eunuchs; one raising the parasol over his head, the other carrying his arms. A warrior is leading away captive three women, who are tearing their hair, or throwing dust upon their heads to denote their grief. They are accompanied by a child; and above them are three oxen, part of the spoil.

PLATE 21.—TRIUMPHAL RETURN OF THE KING FROM BATTLE.

(No. 5, *a*, ch. B, plan 3, Nimroud).

The King in his chariot is attended by his charioteer, and parasol-bearer. He holds in the raised right hand an arrow, and in the left a bow. Above him is the Supreme Deity—the winged figure in the circle—which is in the same attitude as the King. Behind the chariot is a horseman leading a second horse, richly caparisoned, and probably intended for the use of the King. Above this group are two warriors advancing. The heads of the chariot-horses are held by a groom, who is preceded by an armed warrior. Two of the slain are introduced at the top of the bas-relief.

PLATE 22.—TRIUMPHAL RETURN OF ASSYRIAN WARRIORS FROM BATTLE.

(No. 6, *a*, ch. B, plan 3, Nimroud).

This bas-relief forms part of the preceding subject. The warriors are returning in their chariots from battle. An eagle flying above the horses, bears in his talons the head of an enemy. In front of the chariots, warriors throw down before the victors the heads of the slain, and musicians celebrate the triumph. Two bearded figures play on harps or lyres, and a third appears to be beating a kind of small drum.

PLATE 23.—THE KING RECEIVING PRISONERS.

(No. 18, *b*, ch. B, Plan 3, Nimroud).

The Monarch, having alighted from his chariot, is receiving the captives which his prime minister and principal officers are leading before him. One, who appears to be a chief, and who, from his pointed helmet, may be presumed to be a rebellious Assyrian, is prostrate at his feet. The King raises two arrows in his right hand, probably in sign of triumph. He is followed by attendants, bearing his arms, and by his chariot, the horses of which are held by a groom.

PLATE 24.—PRISONERS BROUGHT BEFORE THE KING.

(No. 17, *b*, ch. B, plan 3, Nimroud).

This is part of the preceding subject. The prisoners, with their arms bound behind, are preceded by two groups of figures, probably attendants, and by an eunuch who raises his left hand to introduce the captives. An Assyrian warrior holds the first prisoner by the hair of his head. The other three, amongst whom is an eunuch, are bound by one cord, the end of which is held by a warrior, who raises his sword in the act of striking the last prisoner.

PLATE 25.—TWO KINGS PERFORMING A RELIGIOUS CEREMONY.

(No. 23, ch. B, plan 3, Nimroud).

This bas-relief was in the centre of the eastern extremity of the great hall in the North-West Palace. It is sculptured on one large slab cut into a recess, and appears to have been a kind of altar-piece. In front was a large square slab cut into steps, and covered with cuneiform characters, which may have been either an altar, a place for sacrifice, or a platform for a throne. The two figures, separated by the sacred or symbolical tree, may be those of two Kings concluding a treaty, or may represent but one Monarch, as the figures are identical. Above them is the emblem of the Supreme Deity, and they are attended by the winged figures so frequently seen on Assyrian monuments. It will be perceived that the kings wear a peculiar dress, probably reserved for the performance of certain religious ceremonies. A kind of knotted girdle, like that of the followers of Zoroaster, encircles the waist; and round the neck are suspended the sacred emblems, the sun, moon, star, trident, and horned cap. The mace, ending in a globe or disk, which is carried in the left hand, also appears to be a sacred instrument, and is frequently represented on cylinders and amulets as borne by mythic figures.

PLATE 26.—ASSYRIAN WARRIORS ON HORSEBACK.

(No. 9, *a*, ch. B, plan 3, Nimroud).

A battle-piece, in which an eunuch and a bearded warrior are represented on horseback. They are discharging their arrows against the enemy. A second horseman guides the horses, whilst the riders draw the bow. Two of the slain are seen under the horses' feet, and a third is introduced in the centre of the slab. Two warriors on foot follow the horsemen, and an eagle hovers above them.

This bas-relief was one of a series of four, representing the King in battle, preceded by warriors in chariots.

PLATE 27.—WARRIORS FIGHTING IN CHARIOTS.

(No. 10, *a*, ch. B, plan 3, Nimroud).

This is part of the preceding subject. Two chariots—each occupied by a warrior discharging an arrow, and by a charioteer—bear standards similar to those represented in Plate 14. In front of the horses are three of the enemy, one apparently asking for quarter, the others discharging arrows against the advancing charioteers. Beneath the horses' feet is one of the slain.

PLATE 28.—WARRIORS IN ARMOUR FIGHTING IN CHARIOTS.

(No. 1, *a*, wall F, plan 2, Nimroud).

This beautiful bas-relief was unfortunately so much injured by fire, that it could not be removed. Although in the walls of the South-West Building, it was undoubtedly brought from the North-West Palace, the slab having been used a second time, its sculptured face turned towards the wall of sun-dried bricks, and consequently not exposed to view.

Two chariots are represented, each containing three warriors—the archer and charioteer clothed in coats of mail, and the shield-bearer in a tunic. The scale armour, particularly the helmet and defence for the ears and neck, closely resembles that of the Normans. The horses are covered with the richest trappings, and all the details, whether of the harness, the arms, or the chariots, are most elaborate and elegant.

One of the slain is beneath the horses' feet; an enemy wounded by arrows is flying in front and a second apparently asks quarter of a warrior, who was probably represented on the adjoining slab.

PLATE 29.—THE SIEGE OF A CASTLE.

(No. 1, B, wall F, plan 2, Nimroud).

An Assyrian warrior armed with a short sword, and raising a shield above his head, is mounting a ladder placed against the walls; a second endeavours to set fire to the castle gate with a torch, which he holds in his hand. A third warrior, in a coat of mail, and kneeling on one knee, is forcing out the stones from the foot of the walls with an instrument like a blunt spear. Behind him are two machines, which appear to resemble the catapult, and were probably used for throwing stones or darts. They are brought up to the walls upon a kind of artificial bank, apparently formed of earth and boughs of trees, and paved with layers of bricks. The battlements are defended by archers and slingers. One of the besieged, protecting himself with a shield, endeavours with a torch to set fire to the catapults. Above the gate, which is arched, a woman is represented raising her hand in the act of asking for mercy.

This bas-relief was on the same slab as the preceding, and was likewise too much injured by fire to bear removal.

PLATE 30.—THE INTERIOR OF A CASTLE, AND A PAVILION OR TENT.

(No. 7, ch. B, plan 3, Nimroud).

This bas-relief probably represents the return home after battle. The interior of a castle, indicated by a kind of ground-plan with towers and battlements, is divided into four compartments. In each is a group of figures, either engaged in domestic occupations, or in making preparations for a religious ceremony or sacrifice. In the first compartment an eunuch waves a fan over two stands, upon which vases or bowls are placed. In the second, an eunuch holds a fan on a table, on which are several objects; whilst a second, seated on a low stool, appears to be fanning the fire in a brazier. In the third are two eunuchs engaged in cutting up the carcase of a sheep, which is laid over a table. In the fourth is a bearded figure, apparently taking something out of an oven.

The pavilion or tent is supported by three columns, probably of painted wood. The first column is surmounted by a fir-cone rising above two curves, which are not unlike the volutes of the Ionic order. On the two other columns, and above similar volutes, are wild goats in the act of springing. The canopy is richly embroidered, and adorned with a fringe in which two sacred emblems, the fir-cone, and a kind of tulip-shaped ornament, alternate.

Beneath the canopy is a groom cleaning a horse with a curry-comb, whilst three other horses, fastened by halters to pins in the ground, are feeding at a manger. An eunuch, standing at the entrance of the pavilion, is receiving four prisoners, with their arms bound behind their backs, led by an Assyrian warrior. Above this group are two strange human figures, with the heads of lions and with shaggy manes and skins falling down their backs. One holds a whip in his right hand, and grasps his jaw with the left. The second clasps his hands in front of his breast. A figure with a staff, to the end of which two streamers are attached, appears to be the keeper of these monsters.

PLATE 31.—A LION HUNT.

This beautiful bas-relief was discovered amongst the ruins of the North-West Palace. It was not placed, but was lying with its face to the pavement. From its style and elaborate finish, it appears to have belonged to the same chamber as several bas-reliefs built into the walls of the South-West Palace,* and it may have been left where found, whilst being removed to that building.

An archer in a chariot is discharging an arrow against an object in front — probably a lion, which was represented on an adjoining slab. A charioteer urges the horses over a wounded lion. The rage of the animal, struggling to remove an arrow from its neck, is admirably portrayed. This bas-relief is highly finished and admirably preserved.

PLATE 32.—WARRIOR PURSUING A WILD BULL.

(No. 1, *b*, wall *e*, plan 2, Nimroud).

This bas-relief was evidently brought from the North-West Palace, and probably formed part of a subject representing the King in his chariot hunting the wild bull. The warrior rides on one horse, and leads a second, richly caparisoned, for the use of the Monarch. He raises a short spear in the right hand, as if in the act of striking the bull. Numerous small marks on the body of the animal probably denote long and shaggy hair. The bull appears to be of the same species as that represented in the bas-relief, previously described (Plate 11).

PLATE 33.—FUGITIVES CROSSING A RIVER TO A CASTLE.

(No. 17, *a*, ch. B, plan 3, Nimroud).

Two Assyrian warriors on the bank of a river are discharging their arrows against three fugitives, who are crossing the stream to reach a castle, which appears to be built on an island, or on the opposite bank. Two of the swimmers support themselves on inflated skins, holding the aperture in their mouths. On the walls of the castle are two female figures, and an armed man. Near the river are three rudely designed trees, one resembling a palm.

PLATE 34.—A KING IN HIS ROBES—A WINGED FIGURE HOLDING A BRANCH.

The King, dressed (No. 3, ch. s, plan 3, Nimroud) in his robes, is leaning on a staff, and rests his left hand on the hilt of his sword. On either side of him, on adjoining slabs, were eunuchs carrying his arms.

Winged figure (No. 16, ch. B, same plan), wearing round the temples a chaplet, adorned with three rosettes. The right hand is elevated, and holds a branch with five flowers of peculiar shape. In the left is the usual square utensil, or basket.

PLATE 35.—WINGED FIGURES—(A) CARRYING A WILD GOAT.

(B) ——— A STAG.

(A) A winged figure, carrying a wild goat, or ibex, in the right hand, and an ear of corn in the left (No. 2, entrance *a*, ch. T, plan 3, Nimroud).

* As Nos. 28 and 29.

(B) A winged figure, with a stag on the left arm, and a symbolical flower in the right hand (No. 29, ch. B, same plan).

These figures are either those of presiding divinities, or of priests, invested with sacred attributes.

PLATE 36.—(A) WINGED FIGURE BEARING A FIR-CONE.

(B) EAGLE-HEADED DIVINITY (? NISROCH).

(A) winged figure, bearing a fir-cone in the elevated right hand, and a square utensil, or basket, in the left. Both these objects appear to have been symbolical, or to have been used for sacrificial purposes. This figure is remarkable for the richness and elegance of the embroideries on the robes (No. 3, ch. F, plan 3, Nimroud).

(B) Winged eagle-headed figure (No. 32, ch. B, plan 3, Nimroud). This figure is conjectured to represent the God Nisroch, in whose temple Sennacherib was slain by his sons. Nisroch was an Assyrian idol, and its name, which in the Semitic languages means an eagle, suggests its identification with this bas-relief.

PLATE 37.—TWO WINGED FIGURES.

Both raise their extended right hands. One (No. 4, ch. F, plan 3, Nimroud) wears a horned cap, and holds an instrument resembling a mace in the left hand. The other (No. 9, ch. S, of same plan) has a garland round the temples, and carries a branch with five flowers.

PLATE 38.—TWO WINGED FIGURES, BOTH WEARING THE HORNED CAP.

One (No. 2, entrance *c*, ch. S, plan 3, Nimroud) elevates the extended right hand, and carries a branch with three flowers of peculiar shape in the left. The other (No. 1, entrance *a*, ch. F, of same plan) bears a branch with six flowers, resembling the fruit of the poppy, in the right hand, and a mace in the left.

PLATE 39.—(A) TWO KINGS KNEELING BENEATH THE EMBLEM OF THE DEITY.

(B) A CASTLE ON THE BANKS OF A RIVER.

(A) This group is introduced as an ornament on the robes of a King (No. 7, ch. C, plan 3, Nimroud). Between the Kings is the sacred tree or flower, above which is the emblem of the Supreme Deity, here represented by a winged circle or disk. The kneeling Kings hold a kind of bident in the left hand. This is evidently a sacred emblem, and generally accompanies the figures of the sun, moon, stars, and horned cap.

(No. 2, wall *f*, plan 2, Nimroud).

(B) A woman on the battlements is tearing her hair. A figure, crouched beneath the walls, has caught a fish with a line. Two figures are bearing vases and a cauldron. This fragment of a bas-relief, although built into the walls of the South-West Edifice, evidently belongs to the North-West Palace. More than half the sculpture has been destroyed to make the stone fit into the wall.

PLATE 40.—A SUBJECT PEOPLE BRINGING TRIBUTE.

(No. 7, ch. D, plan 3, Nimroud).

The first figure, wearing a conical cap, apparently made up of bands, is raising his two clenched hands, probably in act of homage or submission. The second brings two monkeys, one seated on his shoulder, the other rising on its hind legs in front of him. The people represented in the series of bas-reliefs to which this sculpture belongs were probably inhabitants of some distant country conquered by the Assyrians; and they appear to be connected, by costume, with the nation represented on the Obelisk, as bringing the elephant, rhinoceros, and Bactrian camel.

PLATE 41.—A SUBJECT PEOPLE BRINGING TRIBUTE.

(Nos. 3 and 4, ch. E, plan 3, Nimroud).

The people represented belong to the same race as the preceding. They bring various ornaments, such as ear-rings and bracelets, probably of gold.

PLATE 42.—THE FORE-PARTS OF TWO WINGED HUMAN-HEADED LIONS, WITH HUMAN ARMS.

(No. 2, entrance *c*, and No. 1, entrance *d*, ch. B, plan 3, Nimroud).

The whole of the sculptures of which they formed part has not been engraved, as the body of the lion resembles in every respect that of the figure at entrance *a* of the same chamber. (See Plate No. 3).

These figures differ from the winged lions in other Assyrian ruins, in being furnished with human arms, and with the human body down to the waist. One carries a stag or goat; the hands of the other are clasped in front.

PLATE 43.—ORNAMENTS ON THE ROBES OF FIGURES.

(In the North-West Palace, Nimroud).

1. A running bull and a beardless sphinx, raising a fore-paw and looking behind.
2. Antelopes, or wild goats, kneeling before the sacred flower (on the robe of an eunuch, No. 10, ch. G, plan 3, Nimroud).
3. A bearded sphinx, and a wild goat, or gazelle.
4. Winged bulls kneeling before the sacred flower.
5. Ostriches with spread wings before a similar flower. Both these ornaments are on the same figure as the kneeling goats.
6. A gazelle, or goat, springing on a rock (on the robe of a winged figure, No. 3, ch. F).
7. Two gryphons killing a gazelle, or wild goat.

PLATE 44.—SIMILAR ORNAMENTS.

(On the robes of various figures).

1. A winged beardless figure, holding two winged horses, which are rising on their hind legs: on a robe.
2. Two winged human figures with tails, and with the legs and feet of a bird, standing before the sacred tree.
3. A winged beardless figure, lifting two sphinxes by the hind legs (both on the robe of a King, No. 6, ch. *g*, plan 3, Nimroud).
4. Winged bulls before the sacred flower.
5. A human figure raising a stick in the left hand, and apparently about to strike a sphinx, which he holds by a fore-paw (on robe of King, No. 6, ch. G.)
6. A stag on a flower, and an archer on horseback pursuing a wild bull.
7. A human figure holding an eagle-headed lion, or gryphon, by the fore-paw. A lion advancing to the right.
8. A human winged figure raising a sword in the right hand, and about to strike a sphinx which he is holding by a fore-paw (on robe of King, No. 6, ch. G).

PLATE 45.—SIMILAR ORNAMENTS.

(On the robes of an eunuch, No. 16, ch. G, plan 3, Nimroud).

1. An eagle-headed human figure struggling with a bearded sphinx, and holding a whip or thong in the right hand.
2. A lion springing upon a wild bull. A second bull apparently rushing to attack the lion.
3. Two winged bulls looking back and kneeling before the sacred tree.

PLATE 46.—SIMILAR ORNAMENTS.

(On the robes of a King, No. 16, ch. G, plan 3).

1. A lion contending with two wild bulls.
2. A gazelle between two gryphons.
3. The ends of a lappet falling from the tiara of the King, ornamented with winged bulls kneeling.

PLATE 47.—SIMILAR ORNAMENTS.

1. Two ostriches with expanded wings standing between the sacred flower and the fir-cone, surrounded by a border of rosettes (on the robes of eunuch, No. 4, ch. G, plan 3).
2. A man with a horned cap holding two wild goats by the hind legs.
3. A winged bull looking back (No. 2, ch. G, plan 3).
4. A man with a horned cap holding a gazelle or wild goat by the horns, and striking it with a sword, two winged figures carrying goats, standing before the sacred tree, and an ornamental device (on robes of eunuch, No. 2, ch. G, plan 3).

PLATE 48.—SIMILAR ORNAMENTS FROM DRESSES.

1. A man holding two winged bulls by the mane (on the robe of a King, No. 8, ch. G, plan 3).
2. A lion striking with its fore-paw a kneeling bull (on the robe of a King, No. 11, same chamber).
3. An eagle-headed figure, fighting with a sphinx; an ornament at the end of a necklace (round the neck of eagle-headed figure, No. 1, entrance *c*, same chamber).
4. King in a chariot, hunting the wild bull (on the robe of a King, No. 11, same chamber).
5. The sandal of a King (No. 3, ch. S, plan 3).
6. King in a chariot, and archers on horseback, hunting wild bulls (on robe of same King).
7, 8. Ornamental devices (on robe of winged figure, No. 1, entrance *a*, ch. T, plan 3).
9. Winged bulls—supported on rosettes or disks (from robe of a winged figure, No. 3, ch. P).

PLATE 49.—SIMILAR ORNAMENTS.

1. A bearded figure in a long robe, piercing a lion with a short sword. Followed by a warrior, leading two horses. In front, a lion and trees (on robe of a figure, No. 16, ch. G, plan 3).
2. Two men seizing wild bulls by the horn and the fore-leg. A bull running in front (on the robe of the same figure).
3. Three warriors hunting a lion (on the robe of a winged figure, No. 2, ch. P, same plan).
4. The King in a chariot, hunting the wild bull. An eagle-headed figure holding a sphinx by the tail, and raising a short sword, in the act of striking. A small beardless sphinx looking back (on robe of the same figure).

PLATE 50.—SIMILAR ORNAMENTS.

1. The King in a chariot, hunting the lion. A warrior on horseback, pursuing a stag (on the robe of winged figure, No. 4, same chamber).
2. A kneeling winged figure, carrying the pine-cone and square utensil (on robe of winged figure, No. 3, same chamber).
3. Wild goats or gazelles before the sacred flower (on robe of No. 4).
4. Kneeling eagle-headed figure (on robe of No. 3).
5. Winged beardless figure bearing a kind of tray (on same figure).
6. Winged horses before the sacred tree (on the robe of a King, No. 14, ch. G).
7. Figure with full face, carrying a goat on the right arm, and a flower in the left hand (on the robe of winged figure, No. 3, ch. P).

PLATE 51.—ORNAMENTS AND ARMS FROM THE NORTH-WEST PALACE, NIMROUD.

1. Handles of daggers (No. 16, ch. G).
2. The end of a mace carried by a winged figure (No. 4, ch. P).
3. Ornament on the bracelet of same figure.
4. Handles of daggers, worn by a winged figure.
5, 6, 8, 9, 10. Ear-rings worn by winged figures (in chambers P and S).
7. An ornament, probably embroidery, on the breast of a winged figure.
11. Necklace of winged figure (No. 2, ch. P).
12. Square utensil or basket carried by a winged figure.
13. Necklace of a King (No. 3, ch. S).
14. Bracelets of a winged figure.

PLATE 52.—ORNAMENTS AND ARMS FROM NORTH-WEST PALACE, NIMROUD.

1. Armlets of an eagle-headed figure (No. 1, entrance C, ch. G, plan 3, Nimroud).
2, 3, 4. Part of the sheaths of three swords, worn by Kings, (ch. G, same plan).
5. Two daggers, in a sheath, worn by eagle-headed figure (No. 1, entrance C, ch. G, same plan).
6. Daggers, worn by various figures in the same edifice.

PLATE 53.—THE OBELISK—FIRST SIDE.*

The front of an Obelisk of black marble, in the British Museum, the four sides of which are each divided into five compartments containing bas-reliefs, and are covered with an inscription in cuneiform characters.

In the first compartment on this face the King is represented holding two arrows in his raised right hand, in sign of triumph over his enemies, and a bow in his left. He is attended by an eunuch and a warrior bearing his arms, and before him stands his Vizir, with his hands crossed in front, in token of homage. Above the Monarch are the winged circle or globe—the emblem of the Supreme Deity,—and one of the heavenly bodies—the sun, or a star. Prostrate at his feet is the King or chief of a conquered nation, whose subjection the monument was probably erected to celebrate. He is distinguished by his peculiar head-dress and robes from the Assyrians. From the nature of the animals represented on other parts of the obelisk, it may be conjectured that the conquered people inhabited the Indian Peninsula, or some country on its confines.

In the second compartment is nearly a similar group. The same King is represented; but he holds the sacred cup in his hand, probably to celebrate some religious ceremony after a victory. The Vizir is replaced by an eunuch raising a fly-flapper or fan over the cup held by the King. The prisoner at the feet of the Monarch is distinguished by the same dress as the prostrate figure in the previous compartment. An eunuch holds an umbrella over the head of the King, and above are the two sacred emblems.

The third relief represents two men, each leading a Bactrian, or two-humped camel, either tribute or spoil taken from a conquered people.

The fourth represents a mountainous and wooded country, in which are seen a lion standing erect, and a second pursuing a stag.

In the fifth compartment are men of a conquered nation bringing various articles of tribute, such as bundles of precious wood or metal bars; skins, perhaps containing wine; and other objects. They are distinguished by their dress, consisting of a long robe and boots turned up at the toes. Their beard is short, and they wear a cap, the conical top of which falls behind.

PLATE 54.—THE OBELISK—SECOND SIDE.

The first compartment contains a bearded figure and an eunuch, who appear to be ushering in the tribute-bearers of the conquered nations. They are followed by a groom leading a horse, richly caparisoned, probably an offering to the King.

* See Introduction.

The second also contains the bearded figure and eunuch, who are followed by three tribute-bearers.

The third has a bull, with a collar ending in a tassel round the neck; an animal which appears to represent a rhinoceros, although inaccurately delineated in several respects; and a large antelope, also part of the tribute brought from distant nations to the Assyrian King.

The fourth and fifth compartments contain figures bearing objects of tribute, amongst which may be distinguished bundles of precious wood and shawls, or fringed cloth, carried upon a pole, resting upon the shoulders of two men.

PLATE 55.—THE OBELISK—THIRD SIDE.

In the first compartment are two Bactrian, or two-humped camels, and two figures wearing the high boots and conical cap.

In the second, five figures bearing various objects of tribute; vases, cups, and wine-skins.

In the third an elephant, and two figures bearing monkeys.

In the fourth and fifth, figures with various articles of tribute.

PLATE 56.—THE OBELISK—FOURTH SIDE.

The first and second compartments contain figures bearing various articles of tribute.

The third, two men leading, by strong chains, two large baboons or monkeys, one of which is distinguished by a long mane, or hood of hair.

The fourth and fifth, similar figures to those in the first and second, bearing tribute.

PLATE 57.—ASSYRIAN HORSEMEN PURSUING A MAN ON A CAMEL.

(From the centre ruins, Nimroud).

The series of which this bas-relief formed a part, appears to have recorded the conquest by the Assyrians of an Arab tribe, or nation, who made use of the camel in war, and as a beast of burden. In one bas-relief, a female is represented seated on this animal.

This sculpture belongs to a later period than the bas-relief of the North-West Palace. It will be perceived that the dress of the warriors and the caparisons of the horses are no longer the same. The character of the camel is well portrayed, notwithstanding the exaggeration of the proportions.

PLATE 58.—THE SPOIL OF A CAPTURED CITY—EUNUCHS TAKING COUNT.

(From the centre ruins, Nimroud).

Two eunuchs are seen writing down upon rolls of leather or some kind of paper the amount of the booty. Sheep, goats, and oxen, are driven off, and women and children led away captive in carts by the conquerors. A palm-tree denotes the country, which may, therefore, be some part of Babylonia or Arabia. On a bas-relief, forming part of the same subject, are represented the castle or city of the conquered nation, and a second cart containing women and children, the oxen drawing which are partly seen in this Plate.

PLATE 59.—THE KING RECEIVING HIS VIZIR.

(From the centre ruins, Nimroud).

The King, seated on a chair or throne, holds a fan in one hand and a long staff in the other; his feet rest on a footstool of elegant shape, and the throne stands on a raised place. An eunuch bears a parasol over the King. The Vizir is followed by his attendants, and above them are the sacred emblems—the sun, the moon, and a planet or star.

PLATE 60.—SHEEP AND GOATS TAKEN FROM A CONQUERED NATION.

(From the centre ruins, Nimroud).

This bas-relief is part of a series representing camels, oxen, &c., driven away by the Assyrians after the conquest of a country or a tribe.

PLATE 61.—A FEMALE PRISONER AND CAMELS, PART OF THE SPOIL.

A continuation of the preceding subject.

PLATE 62.—ATTENDANTS BRINGING VASES, &c. TO A BANQUET—A CASTLE TAKEN BY ASSAULT.

Attendants bringing provisions and vases to a banquet (from the centre ruins, Nimroud; evidently part of a series).

On the battlements are three men apparently asking for quarter. An Assyrian warrior is stepping from the battering-ram to the walls of the city; and an archer, protected by a large shield, is discharging an arrow against the besieged. The moveable tower containing the battering-ram is of peculiar construction, and has an arched window. The engine has already dislodged many stones from the walls. Although built into the walls of the South-West Edifice, (No. 5, wall *a*, plan 2), this bas-relief was brought from elsewhere.

PLATE 63.—A KING, SEATED ON HIS THRONE WITHIN A CASTLE—ASSAULT OF A CASTLE.

Part of a bas-relief built into the South-West Edifice (No. 5, wall *a*, plan 2), but brought from elsewhere. Only half of the subject remains. The King is apparently receiving prisoners led before him by his Vizir. Behind his throne is an eunuch raising a fan, and a second eunuch carrying his arms. Above, in another part of the castle, are several figures, a man feeding two horses tied to a manger, and the representation of a house and tent. A ground-plan of the walls and towers surrounds the groups.

The Assault of a Castle. The Assyrians have already gained possession of the walls. Some of the enemy are asking for quarter, and an Assyrian warrior is cutting off the head of a prisoner. Two warriors, armed with spears, are ascending a ladder. The castle stands on a hill; its name was written above it, but only three characters, one of which is the monogram denoting a city, remain. Beneath the walls are two prisoners led by a warrior, three figures of the slain, and an Assyrian killing a prisoner; in the back-ground are three captives impaled. This bas-relief was discovered in the centre ruins.

PLATE 64.—ASSYRIAN HORSEMEN PURSUING AN ENEMY.

(No. 3, wall *n*, plan 2, Nimroud).

Although built into the walls of the South-West Edifice, this bas-relief comes from another building, the site of which has not been discovered. A part of the slab having been destroyed in order to make it fit into the wall, the head of the flying warrior is missing. It may be conjectured from a similar figure in another bas-relief, that he wore a helmet with a curved crest, not unlike that of the ancient Greeks. An eagle flying over the victors carries the entrails of one of the slain in his talons.

PLATE 65.—PROCESSION OF THE GODS.

(No. 3, *b*, wall *r*, plan 2, Nimroud).

This bas-relief appears to represent either some religious ceremony in which the Assyrian warriors bore their idols in procession, or a triumph after victory, in which were carried the gods of the conquered nations. Three of the images appear to correspond with descriptions found in ancient authors,*—of the deities of the Babylonians—of

* Nineveh and its Remains, vol. ii., p. 451.

Belus or Jupiter, Hera, and Rhea. They also resemble the figures of the divinities in the Assyrian rock sculptures of Malthaiyah, and on cylinders and amulets from Assyrian and Babylonian ruins. The last figure, carrying an axe in the right hand, may perhaps be the god of the Babylonians described in the Epistle of Jeremy.*

PLATE 66.—THE SIEGE OF A TRIPLE-WALLED CITY.

(No. 3, *a*, wall *r*, plan 2, Nimroud).

A warrior, wearing a crested helmet, is forcing the stones out of a wall with an instrument like a spear; he is protected from the arrows of the enemy by two circular shields, raised by a second warrior. One of the besieged appears to be throwing from a tower a large stone upon these warriors. The city is surrounded by three walls, one within the other, and each furnished with towers. The upper part of the bas-relief has been destroyed. Women and men are seen on the battlements, raising their hands in the act of asking for quarter. Beneath the walls are the bodies of the slain, and Assyrian warriors carrying away the spoil.

This bas-relief is on the same slab as the Procession of the Gods, (Plate 65). Although built into the South-West Edifice, they belong to some building of which the site is still undiscovered.

PLATE 67.—(A) IDOLS AND CAPTIVES FROM A CONQUERED NATION.

(B) A FISHERMAN IN A POND OR LAKE.

(A) Part of a bas-relief from the centre ruins, Nimroud. It probably belongs to a series representing the triumphal return of an Assyrian army. Assyrian warriors are seen carrying a figure or idol, and the image of a bird. Women are seated on the ground nursing their children, and a man is drinking out of a jar: they probably represent captives exhausted after a long march.

(No. 7, ch. D, Kouyunjik).

(B) On the fisherman's shoulder is a wicker basket containing fish. The lake is in the midst of wooded mountains. This is merely the fragment of a bas-relief, the rest of which was destroyed.

PLATE 68.—A CITY TAKEN BY ASSAULT—PRISONERS DRIVEN AWAY.

(No. 26, ch. G, Kouyunjik).

Warriors are represented scaling the walls with ladders. The battlements are defended by archers and spearmen, and by men hurling stones. Two of the besieged are falling from the walls. Beneath the castle are the captives driven off by the conquerors. The hands of the men are bound with manacles. The women carry away vases and skins. Above the castle is a river with fish, and wooded mountains, and at the bottom of the slab are also trees in a mountainous country, which is indicated by the cross lines.

This bas-relief formed part of a series, the greater part of which was completely destroyed.

PLATE 69.—THE INVASION OF A MOUNTAINOUS COUNTRY.

(No. 3, ch. B, Kouyunjik).

Assyrian warriors are seen ascending and descending the mountains through a forest of trees. Some are in line, and others scattered in the forest. In one corner are prisoners led away by the conquerors, and beneath them part of the walls of a castle. The upper part of the slab was entirely destroyed. On it was probably represented the enemy defending themselves on the summits of the mountains.

This bas-relief formed part of a series.

* Baruch, ch. vi., v. 15.

PLATE 70.—A BATTLE IN A MOUNTAINOUS COUNTRY.

(No. 13, ch. B, Kouyunjik).

The crest of the mountains is defended by archers. The Assyrians are scaling the rocks; some have nearly reached the summit, others are dragging themselves up by the branches of trees, or with the help of sticks cut in the forest: whilst others again are hurrying down with the prisoners they have taken, or with the heads of the slain. This bas-relief formed part of a series which was unfortunately destroyed.

PLATE 71.—ENEMIES OF THE ASSYRIANS TAKING REFUGE IN SHIPS.

(No. 14, ch. B, Kouyunjik).

This bas-relief formed part of a series which represented the conquest of a nation inhabiting the sea-coast, and the siege and capture of their cities. From several peculiarities in the details—principally in the forms of the vessels—and from the apparent epoch of the foundation of the building in which the sculpture was found, there are grounds for conjecturing that it records the invasion and subjugation of some part of Phœnicia.*

On the adjoining bas-relief (No. 15) was represented a castle standing on the sea-shore. Its walls and towers were hung round with shields, and its arched entrance was flanked by pillars with capitals resembling those of the Ionic order. A ship was about to leave the shore, and a man standing on a pier, or quay, was giving a child to a woman who had already embarked. In the sea were fish and animals, as in the bas-relief of which an engraving has been given.

In these bas-reliefs are represented vessels of two kinds. Some are distinguished by a high curved stern reaching above the upper deck, and by a sharp prow in the shape of a plough-share. They have each one mast. The sails are furled, and the yards are held by ropes. The upper deck is occupied by women and warriors, the lower by two tiers of rowers, one tier alone being seen: the oars of the second bank are passed through holes in the side of the vessel, which appears to be steered by two long oars, or sweeps, at the stern. The number of rowers is merely conventional, and no conjecture can therefore be formed as to the size of the galleys. The other kind of vessel represented is not furnished with a mast, but is impelled by oars alone. The stern and prow are formed alike, and cannot be distinguished. It carries two tiers of rowers, and the upper deck is occupied by women and armed men.

The star-fish shows that the sea, and not a river, is represented. A crab, a kind of crocodile, a turtle, and a large fish without scales resembling a shark, are introduced among the inhabitants of the waters.

PLATE 72.—THE KING RETURNING FROM BATTLE.

(No. 4, ch. C, Kouyunjik).

The royal chariot is preceded by a spearman, and by two men carrying staves. The umbrella held by the eunuch is furnished with a long curtain falling down behind, probably intended to screen the King entirely from the sun. The chariot, and the horse-trappings differ in form from those of the Nimroud bas-reliefs. The chariot is drawn by two horses, and the wheel has eight spokes. The King raises his extended right hand in sign of triumph, and carries a bow horizontally in the left. Two rivers are represented; one above, and the other below the group; and the chariot is passing through a grove of palm-trees in fruit.

This bas-relief formed part of a series recording the conquest of a country, which, it may be conjectured from the two rivers, and the groves of palm-trees, may have been Babylonia.

PLATE 73.—SIEGE OF A CITY, AND WARRIORS CUTTING DOWN PALM-TREES.

(No. 8, ch. C, Kouyunjik).

Part of the subject represented in Plate 72. The city stands between two rivers. A short inscription above it probably records its name. The King, either in a chariot or seated on his throne (as the bas-relief is injured, only his head can be seen), is represented before the walls. Behind him are two led horses, the first held by a warrior. At the bottom of the slabs are remains of figures carrying away the spoil from the captured city.

* Nineveh and its Remains, vol. ii., p. 386.

PLATE 74.—THE BURNING AND SACK OF A CITY.

(No. 1, and part of No. 2, ch. B, Kouyunjik).

One of a long series of bas-reliefs recording the conquest of a mountainous, and thickly-wooded country. The city represented appears to have been the capital of the conquered nation. It contains well-built houses, some two or three stories in height. The flames are seen issuing from the doors and windows. Beneath are warriors carrying away the spoil, consisting of couches, vases, ornaments, chariots, and horses. Long lines of disciplined troops, which are continued on the adjoining slabs, march from the burning city. Each corps is distinguished by its dress and arms. Beneath the warriors are vines, to show that the inhabitants of the country possessed extensive vineyards. Behind and above the buildings are mountains.

PLATE 75.—THE ASSAULT AND SACK OF A CITY.

(No. 5, ch. D, Kouyunjik).

Warriors are seen bearing small images on poles, supported on their shoulders. Others are climbing up the walls, and slaying and throwing down from the battlements the inhabitants of the city. Beneath are archers discharging their arrows, from behind large wicker shields, and warriors cutting up sheep, probably part of the spoil. A figure, apparently clothed in a skin, is leading away the horses. The city stands amongst mountains, and trees, and on a river. Flames are issuing from the doors of the houses.

PLATE 76.—A BATTLE IN A FOREST.

(No. 6, ch. D, Kouyunjik).

This forms part of the preceding subject. Warriors are hewing down trees with axes, in order to clear the approach to a besieged city. Others are fighting with the enemy, one of whom, having broken his spear, is about to be pierced by an Assyrian. In the upper part of the bas-relief a man is represented endeavouring to draw out from his body an arrow with which he has been wounded. At the bottom of the slab, two Assyrian warriors are cutting up an ox. A river, mountains, and forests distinguish the country in which the event recorded took place.

PLATE 77.—THE KING SEATED ON HIS THRONE WITHIN THE WALLS OF A CAPTURED CITY.

(No. 9, ch. B, Kouyunjik).

Behind the King are two eunuchs raising fans above his head. Before him stands his Vizir, followed by attendants. Above his head is a short inscription, containing his name and his title of "King of Assyria." Within the walls are three houses and seven tents; the latter occupied by men engaged in various domestic occupations, and by chairs, tables, and couches. Without the walls are prisoners with their hands bound. The city is situated in a wooded and mountainous district.

PLATE 78.—AN ASSYRIAN ARMY BESIEGING A CITY.

(No. 6, ch. C, Kouyunjik).

Some of the Assyrian warriors have already entered the city, and are contending with the besieged on the house-tops. The archers and spearmen form a kind of phalanx before the walls; the archers are protected by the large wicker shield. An Assyrian warrior is driving off two captives. The city stands on a river, and in a mountainous country.

PLATE 79.—WARRIORS ASCENDING A MOUNTAIN TO A BESIEGED CITY.

(No. 5, ch. C, Kouyunjik).

Part of the preceding subject. The upper half of the bas-relief containing the castle has been destroyed.

PLATE 80.—THE KING IN HIS CHARIOT, AND HORSEMEN ASCENDING MOUNTAINS.

(No. 30, ch. c, Kouyunjik).

The chariot of the King is preceded by two warriors armed with spears, and carrying large convex shields before them; and by two archers bearing maces or staves. The Monarch raises his right hand, and carries a bow horizontally in his left. He is accompanied by an eunuch bearing the parasol, and by a charioteer. Above him was a short inscription, part of which only remains, recording his name and titles, and probably the name of the country conquered by his victorious armies. At the top of the bas-relief are wooded mountains, and in the centre is a river filled with fish. Beneath, horsemen are seen ascending mountains covered with trees.

PLATE 81.—AN ASSYRIAN ARMY PASSING THROUGH A MOUNTAINOUS COUNTRY.

(No. 1, ch. I., Kouyunjik).

The King in his chariot, accompanied by a body of cavalry, is represented in a forest of fir-trees. A river filled with fish runs in the midst of the mountains. On the banks of the river are vineyards, and beneath them hills clothed with trees. This bas-relief formed part of a series, the remainder of which is destroyed, recording the conquest of some distant country—probably to the north of Assyria, as the fir-tree is not found so far south as the limits of that country.

PLATE 82.—1. HUMAN FIGURE WITH THE HEAD OF A LION.
2. KING PLACING HIS FOOT ON THE NECK OF A CAPTIVE.
3. TWO WOMEN RIDING ON A MULE.

1. This bas-relief was found lying between the winged bulls, forming the entrance to a chamber at Kouyunjik (entrance *b*, ch. c).

2. The King placing his foot on the neck of a captive king or chief. (No. 2 *b*, wall *r*, plan 2, Nimroud).

The King holds a spear in his right hand, and appears to be in the act of striking his prisoner. In his left hand he carries a bow, and round his neck are suspended the sacred symbols. Behind him stands an eunuch, who raises a large fan above the monarch's head. Before him stands his Vizir, followed by an attendant. The captive is distinguished by a peculiar head-dress. Although this bas-relief was built into the walls of the South-West Edifice, it was evidently brought from elsewhere.

3. Two women riding on a mule (No. 3, ch. E, Kouyunjik). Part of a long procession of captives—men, women, and children—led before the conquerors.

PLATE 83.—FEMALE CAPTIVES BROUGHT TO THE CONQUERORS.

(Nos. 1 and 2, ch. E, Kouyunjik).

The prisoners are females; some carry their children; others apparently sacks, containing provisions or personal property. They are conducted by six archers into the presence of the Assyrian warriors, who stand with their shields resting on the ground, and their spears raised, to receive them. The females are followed by a mule, bearing a pack, and led by a boy. Behind the mule is a man raising a stick, and carrying a sack upon his shoulder.

PLATE 84.—PAINTED BRICKS FROM THE NORTH-WEST PALACE, NIMROUD.

On No. 2 is represented a sandalled foot: on Nos. 7 and 10, the head and horns of a goat or ibex. Figures 14 and 16 represent a corbel of baked clay, which may have been inserted in the brick walls to support the beams of the roofs of the building. It was intended to represent a clenched fist.

A hand, in baked clay—from the North-West Palace, Nimroud. Many similar objects were found in the same ruins. Upon the fingers are written, in cuneiform characters, the name, genealogy, and titles of the King who founded the Palace.

All these remains are in the British Museum.

PLATE 85.—GLAZED POTTERY FROM THE TOMBS ABOVE THE CENTRE EDIFICE, NIMROUD.

Also a small painted cup with a spout, and a glazed lamp—from the Assyrian ruin of Karamles.

Some fragments of painted pottery found in chamber 1, of the North-West Palace.

PLATE 86.—PAINTED ORNAMENTS FROM NIMROUD.

1. Two bending bulls, from ch. c, plan 4, painted on plaster.
2. Guilloche, or intertwining bands, on a brick from the North-West Palace. (Plan 3.)
3. The honeysuckle alternating with the fir-cone, and the tulip or lotus. This ornament is double, and is divided by a guilloche. From the North-West Palace, Nimroud. (Plan 3.)

PLATE 87.—PAINTED ORNAMENTS FROM NIMROUD.

1. A kneeling bull between rosettes, from the wall of ch. A, plan 4, on plaster.
2. The head of a wild goat, on a brick from the North-West Palace.
3. Painted ornament from the sides of a recess in the wall of ch. B, plan 4, on plaster.
4. Brick from the North-West Palace.
5. Ornaments on wall of ch. B, plan 4, on plaster.

PLATE 88.—IVORY OBJECTS FOUND AT NIMROUD.

(ENGRAVED ON WOOD BY JOHN THOMPSON, FROM ELABORATE DRAWINGS BY EDWARD PRENTIS.)

These objects, discovered amidst the debris of the small chamber v. plan 3, of the North-West Palace, apparently the Treasury, seem to have been the inlaid decorations of a chest, a throne, or the walls of the room. They are Assyrian imitations of Egyptian workmanship.

1. Small panel in bas-relief; an Egyptian monarch wearing a helmet (*chepersh*) decorated with the uræus serpent, and a short tunic, advancing to the left. In his right hand he holds a lotus flower by its stem, from the sides of which issue two papyrus flowers of smaller size; above and below are two tenons by which it was attached to some other material.
2. Part of the head of a figure, from a similar panel. Several of these panels were found.
3, 3. Similar panels; in the centre is a depressed square resembling an open window, and in it a bust, of style peculiarly Egyptian, the hair falling in locks from the crown of the head; round the neck is a collar (*usch*). Below, a balustrade of four Assyrian columns.
4. Head from a similar panel, the hair more elaborately executed.
5. Head from a similar panel, exhibiting the Egyptian character of the profile.
6. Panel; two male figures, in Egyptian style, standing facing, unbearded, wearing long hair, and tunics (*shenti*), each holding in one hand the stem of a flower of the papyrus, which they are cording up. As this action is often represented on Egyptian monuments by two figures of the Nile, these are probably intended for the Tigris and Euphrates.
7. Fragment from a panel; an Assyrian male figure, draped in a long garment, advancing to the right, and holding in his left hand the Egyptian emblem of life, only held by kings or deities.

PLATE 89.—IVORIES—(CONTINUED).

8. Part of a panel, in very flat relief. The upper part of a man driving a chariot, followed by a horse.
9. Part of a panel, on which, in bas-relief, is the young Horus wearing the lock of hair and collar, seated on a blown lotus flower holding a whip or crook. Before him stands Isis his mother, or Nephthys his aunt, holding in her hands the emblem "life." Wings are attached, in the Egyptian manner, to her arms. The incused parts were inlaid with lapis lazuli or blue glass. This panel was glued and not mortised to the wood.
10. Part of a panel, having in the centre the remains of the hieroglyphical cartouche of the name of an Assyrian king, reading . . . . *nta*, or . . . . *nga*, and a deity at the right side, draped in a long garment and collar,

seated on a throne, the side of which is decorated with feathers or scales, and has the emblem "life" in the corner. The figure holds the sceptre of power (*gam*), and salutes the cartouche with the raised right hand. Inlaid as the former fragment; the area of the cartouche is gilded.

11. Complete panel; in the centre, in a hieroglyphical cartouche, is the word *Aubnu* or *Aubnu-Ra*, the name of an Assyrian deity or king, probably the latter, surmounted by the disk and plumes; at each side is a seated divinity (fig. 10) adoring it. Inlaid like the former fragment.
12. Portion of a similar panel; on it are two Egyptian androsphinxes, representing the King, retiring from one another, in the area foliage and lotus-flowers, the sphinx on the right only perfect. The hair resembles in its zigzag arrangement the style prevalent in Egypt during the eighteenth and nineteenth dynasties. From the neck hangs a tunic.
13. Head of a sphinx, from a similar panel; the hair like an Egyptian wig (*namms*), terminating in a queue behind.

PLATE 90.—IVORIES—(CONTINUED).

14. Fragment of a panel; lion walking amidst reeds, three stems of which remain. The treatment of the hair of this animal resembles that on the early Greek coins of Caria and other places in Asia Minor.
15. Part of a panel; head of a bull advancing to the right; the eye has been inlaid with blue paint.
16. Part of a panel; anterior part of a bull advancing to the right.
17. Fragment of a chain ornament, similar to that on the top of No. 22, but flat; it has been inlaid in the cornice.
18. Similar fragment; band from the cornice; on it are lozenge ornaments.
19. Flower of eight petals, which has been applied as an ornament in the area.
20. Flower of twelve petals, which has been applied in the same manner.
21. Fragment; apparently an elbow or corner of a chair, which has either been applied to a concave surface, or else raised above the whole, carved in open work, resembling the modern cinque-cento work. On it are two gryphons with recurved wings, facing outwards. They stand upon lotus buds, eight of which issue from a central flower. Between them rises a palm-tree, represented as an antefixal ornament, and above them are wreathed mouldings. The incused parts have been inlaid with lapis lazuli, the relief gilded.
22. Similar fragment: on the upper moulding is a chain pattern similar to No. 17; the gryphons biting the head of a small animal. There are no inlaid floral ornaments.
23. Gryphon in full relief, exhibiting the execution of the wings, from a similar fragment.
24. Similar gryphon.

PLATE 91.—IVORIES—(CONTINUED).

25. Head (full face) of a figure, the flesh of which only seems to have been made of ivory; the eyes are long, and the brows prolonged as if with stibium. The head attire is wanting; the incused parts are inlaid with blue paint.
26. Pair of hands clasped, probably from a figure; they were applied on a convex surface, such as the body; there is a mortise behind for a tenon to attach it to some other material.
27. Left arm pendent from a figure, the hand clenched in the Egyptian manner; on the shoulder is the edge of the garment which was inlaid with blue material; of the same proportions, if not from the same figure, as the head No. 25.
28. Right foot from a figure, the body of which has been of some other material; there appears to have been the forestrap of the sandal between the great and second toe. Probably from the same figure as No. 25.
29. Forepart of a stag grazing, advancing to the right; fragment of a relief applied on another material. There is a mortise behind to attach it.
30. Forepart of a stag; like the preceding, but more of the animal remaining; behind, a mortise.
31. Forepart of a stag nearly in full relief.
32. A cow, turned to the right, leaning back its head to lick.—

33.—its calf, which is sucking it. Several of the figures, which appear to have formed a continuous frieze, were found.

All these remains are in the British Museum.

PLATE 92.—BEARDED HEAD, WEARING A DIADEM OR CHAPLET.

This head, probably of a priest or winged divinity, is similar in character to the wreathed head of the figure in Plate 37.

PLATE 93.—THE HEAD OF AN EUNUCH.

Similar to the figures introduced into Plate 5.

PLATE 94.—TWO ARCHERS AND A SHIELD-BEARER.

PLATE 95.—OBJECTS IN STONE AND BAKED CLAY.

1. A Crouching Sphinx, in alabaster—from the ruins of the South-West Edifice, Nimroud.

It has been greatly injured by fire, and was found in the midst of charcoal and the remains of burnt alabaster, between the winged lions, forming an entrance (entrance *a*, plan 2). It appears to be a model of the large crouching sphinxes which stood in the same entrance.

2. The head of the same sphinx—discovered detached from the body.
3, 4. A head, carved out of a kind of yellow flint—from the mound of Nebbi Yunus, opposite Mosul. On the crown and back of the head is an inscription in cuneiform characters.
5, 6. Small bearded figures in baked clay.
7. A small head, in white marble with the crown and back elaborately ornamented—from the South-East ruins, Nimroud.

PLATE 95 (A).—OBJECTS IN STONE AND BAKED CLAY—(Continued).

8. The human head of a winged bull, in relief—found detached from the body amongst the bas-reliefs in the centre of the mound.
9. A ribbed cup, or vase, of baked red clay—from a tomb above the centre ruins, Nimroud.
10. A large circular vessel, in coarse baked clay; the fragments were discovered beneath the fallen bull, at entrance *b* of the great hall of the North-West Palace, Nimroud. On the opposite side of the vessel is a corresponding figure.
11. A duck, in white marble—from the North-West Palace, Nimroud. The head, which has been partly destroyed, rests on the back. On one side are two lines of inscription in the cuneiform character. The duck appears to have been a sacred symbol; similar figures in baked clay were found amongst the same ruins. (See Plate 97.)
12, 13. Fragment of a tablet, in black stone, bearing an inscription in cuneiform characters, and various sacred emblems—from the South-East ruins, Nimroud.
14. Part of a glass bottle—from Kouyunjik.
15. A small bottle, in opaque whitish glass—from the same ruins.
16. A lamp or vessel, apparently used for holding bitumen or naphtha—from the North-West ruins, Nimroud.
17. A duck, in baked clay, with the head resting upon the back, and a cuneiform inscription, with the figure of a lion on the side; resembling in form the duck in white marble represented in figure 11 of this Plate. The letters may denote a numeral, and would then correspond with the number of marks or ribs on the opposite side—from the great hall in the North-West Palace, Nimroud.

PLATE 96.—SMALL OBJECTS IN COPPER, CHIEFLY FROM NIMROUD.

1, 7, 8, 17. Crouching lions, discovered beneath the fallen bull, at entrance *b* of the great hall of the North-West Palace, Nimroud.

They were sixteen in number, the largest being 11¼ inches in length, and the smallest 1⅜ inches. Most of them have rings attached to the back. It is difficult to conjecture for what purpose they were used; from the gradual progression in size, they have the appearance of weights. A lion, also in copper, and with a ring attached to the back, was discovered in an entrance in the ruins of Khorsabad. M. Botta conjectures that it was fastened to one of the winged bulls, or to one of the sculptures, by a chain.

2, 3. Lion's paws filled with remains of charred wood. Probably the feet of a throne or footstool, such as that represented in Plate 5.

4. The head of an animal, probably a ram; also, it may be conjectured, belonging to a similar throne.

5, 6. Copper ornaments, also probably part of the same throne. They were found with the ram's head, at the bottom of the great hall, in the North-West Palace.

9, 10. Daggers—from the South-West ruins, Nimroud.

11. Handle of a mirror—from a tomb above the centre ruins.

12. Handle of a lustral spoon—from a similar tomb.

13. A sitting goat or gazelle—from the Assyrian ruin of Kalah Sherghat.

14. A ram—from an Assyrian ruin in the Wadi Jehennem, on the west bank of the Tigris, opposite Mosul.

15. An arrowhead—from the ruins in the South-East corner of the Mound, Nimroud.

16. Three lions, or dogs, joined together—from the Assyrian ruin of Tel Yara, near Mosul.

All these remains are in the British Museum.

PLATE 97.—POTTERY, &c.

1, 2. A JAR or utensil of baked clay, probably for holding fire or ashes—from a tomb in the Mound of Kalah Sherghat.

3. An hexagonal cylinder of baked clay, covered with an inscription in minute cuneiform characters,* probably an historical record—from the ruins opposite Mosul. Height 11 inches.

4, 5, 6, 7, 8, 10. Specimens of pottery—from tombs above the centre and South-East ruins, Nimroud, and at Kalah Sherghat.

9. A vase in white alabaster, bearing the name and title of the Khorsabad King, and the figure of a lion engraved upon it—from chamber 1, in the North-West ruins, Nimroud, (plan 3.)

PLATE 98.—OUTLINE OF THE MOUNDS OF NIMROUD.

PLATE 99.—GROUND PLAN OF NIMROUD.

PLATE 100.—PLANS OF THE BUILDINGS EXCAVATED AT NIMROUD AND KOUYUNJIK.

PLAN 2. South-West Edifice. PLAN 3. North-West Palace, Nimroud.

PLAN 4. Upper Chambers, Nimroud, and Plan of Excavations at Kouyunjik.

* The inscription is included in the collection of Assyrian inscriptions, printed for the Trustees of the British Museum.

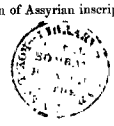

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Plate 3. A Winged human headed Lion (Nimroud.)

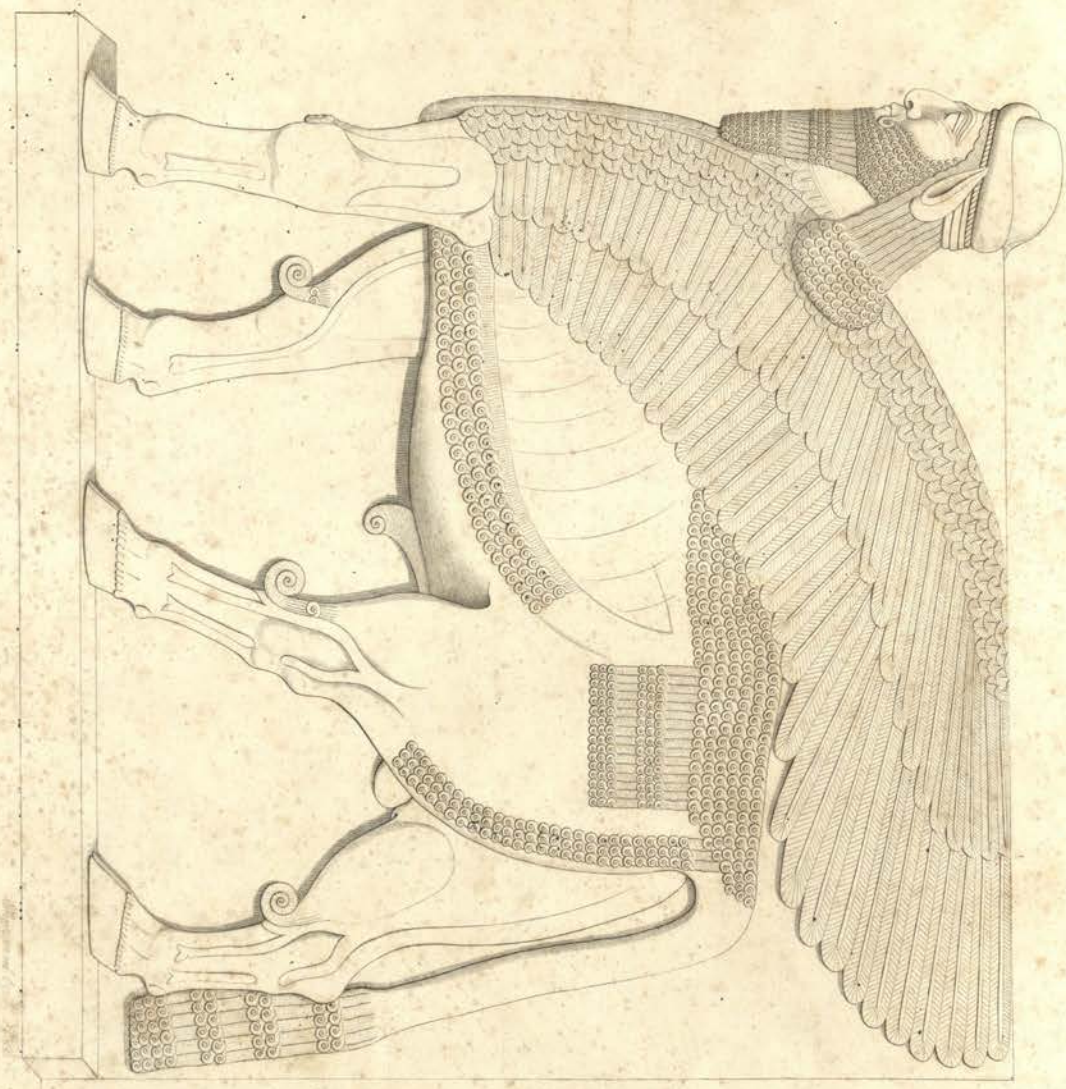

Plate 5 The King seated on his Throne attended by Eunuchs & winged figures

Engraved by H. Fitch

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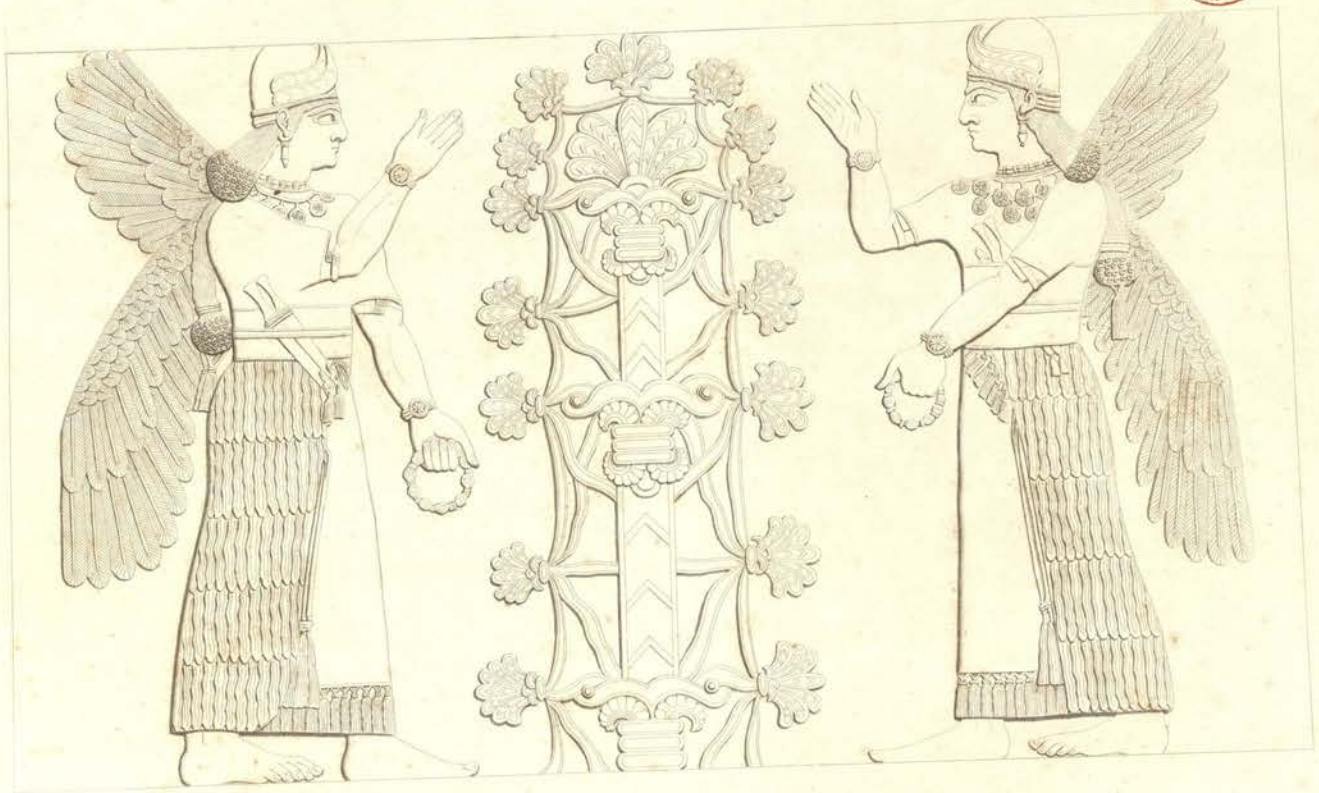


Plate 7. Winged Females standing before the Sacred Tree (Nimroud)

X 3

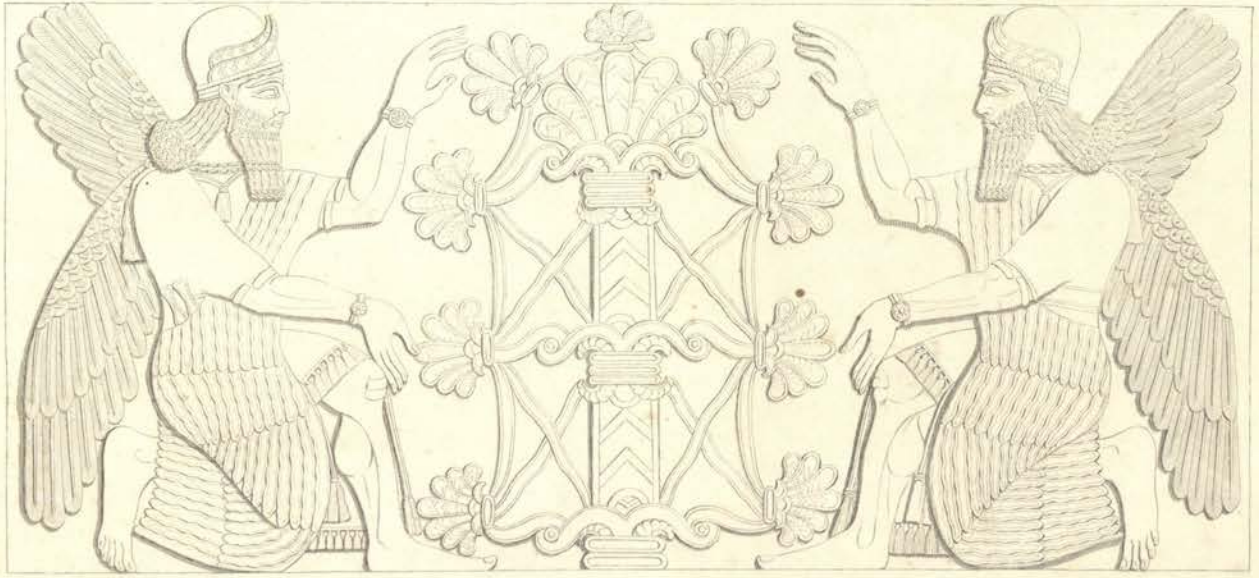


Plate 7 a. Winged figures kneeling before the Sacred Tree (Nimroud.)

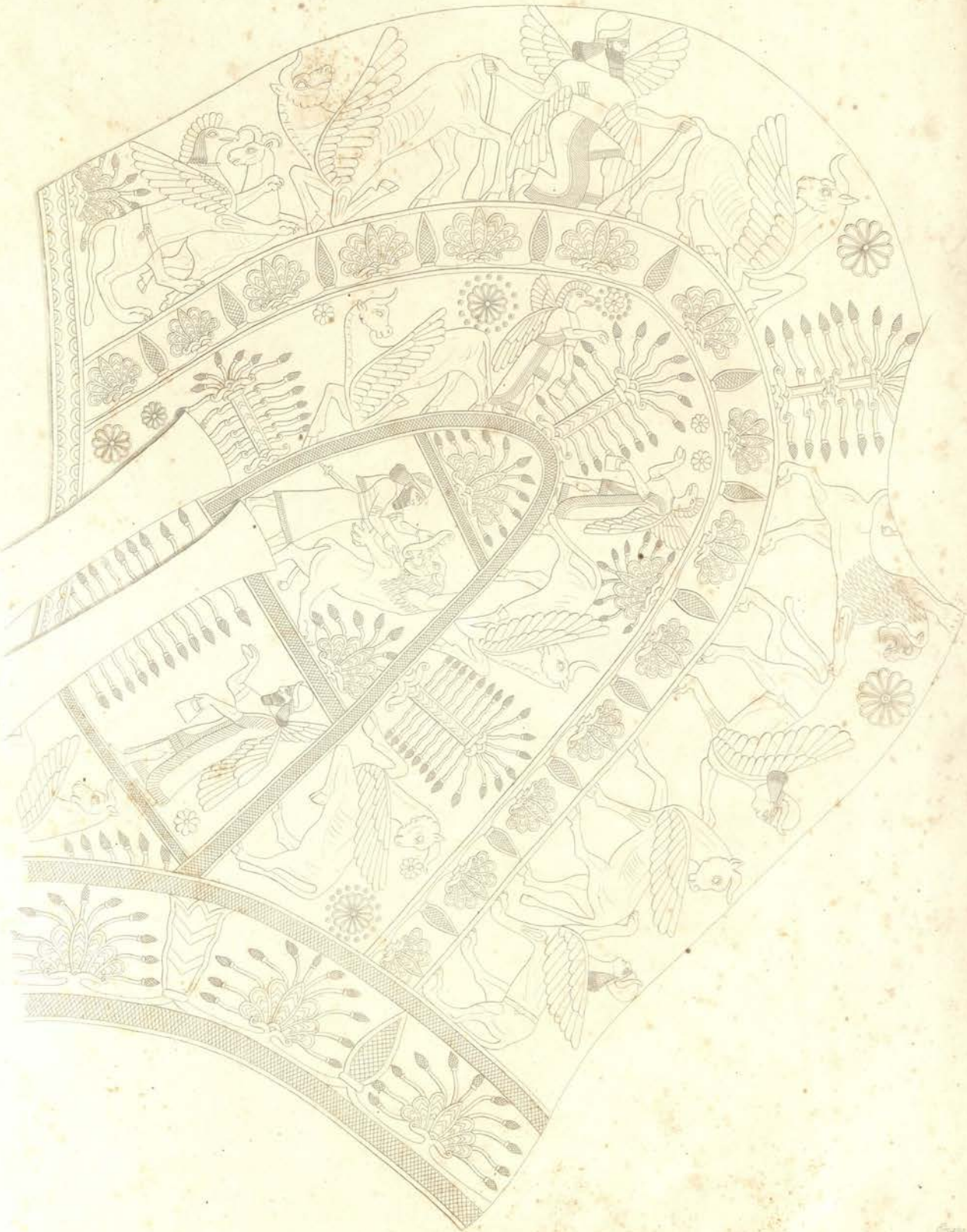


Plate 8 Embroidery on the upper part of the robe of a King

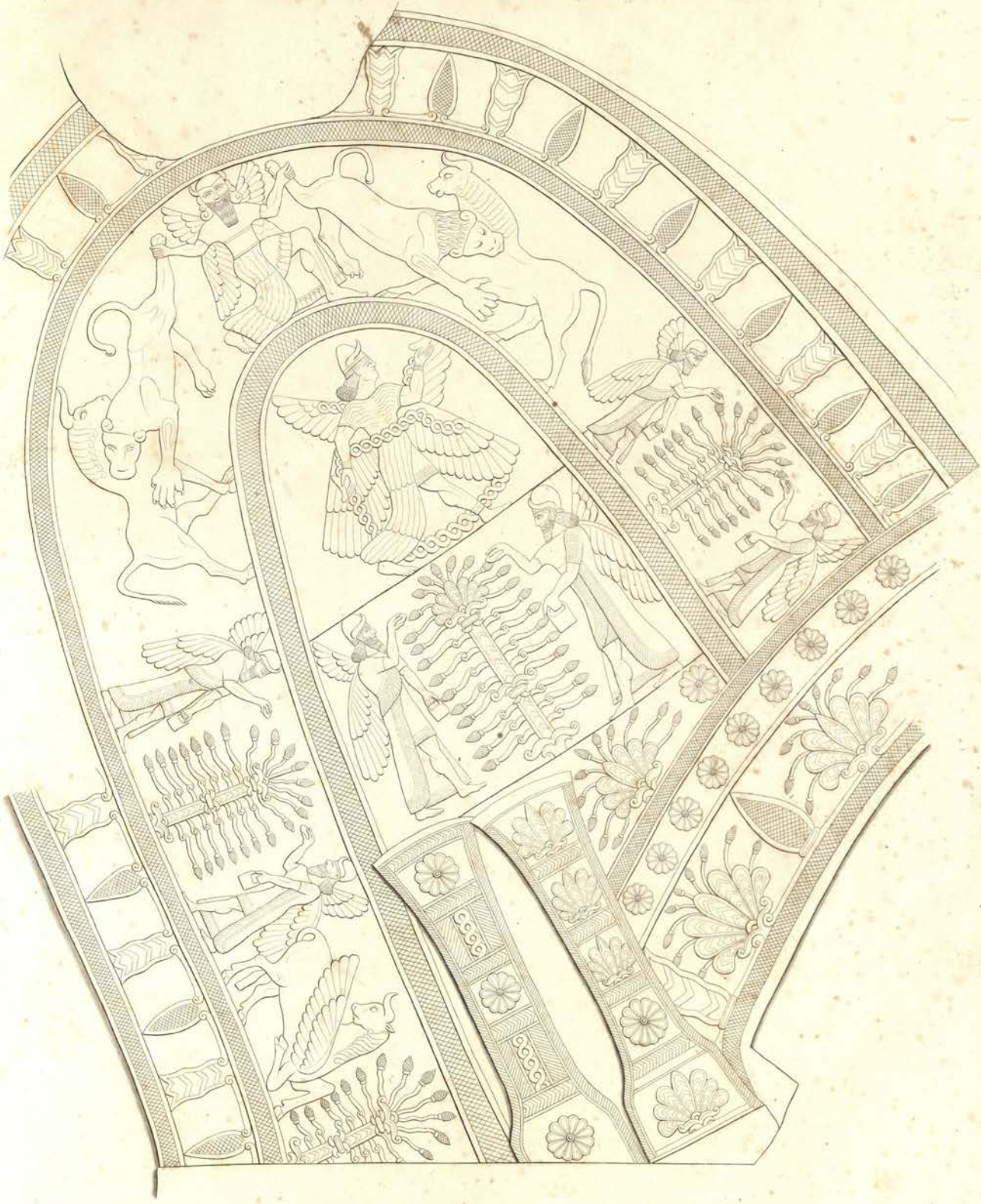
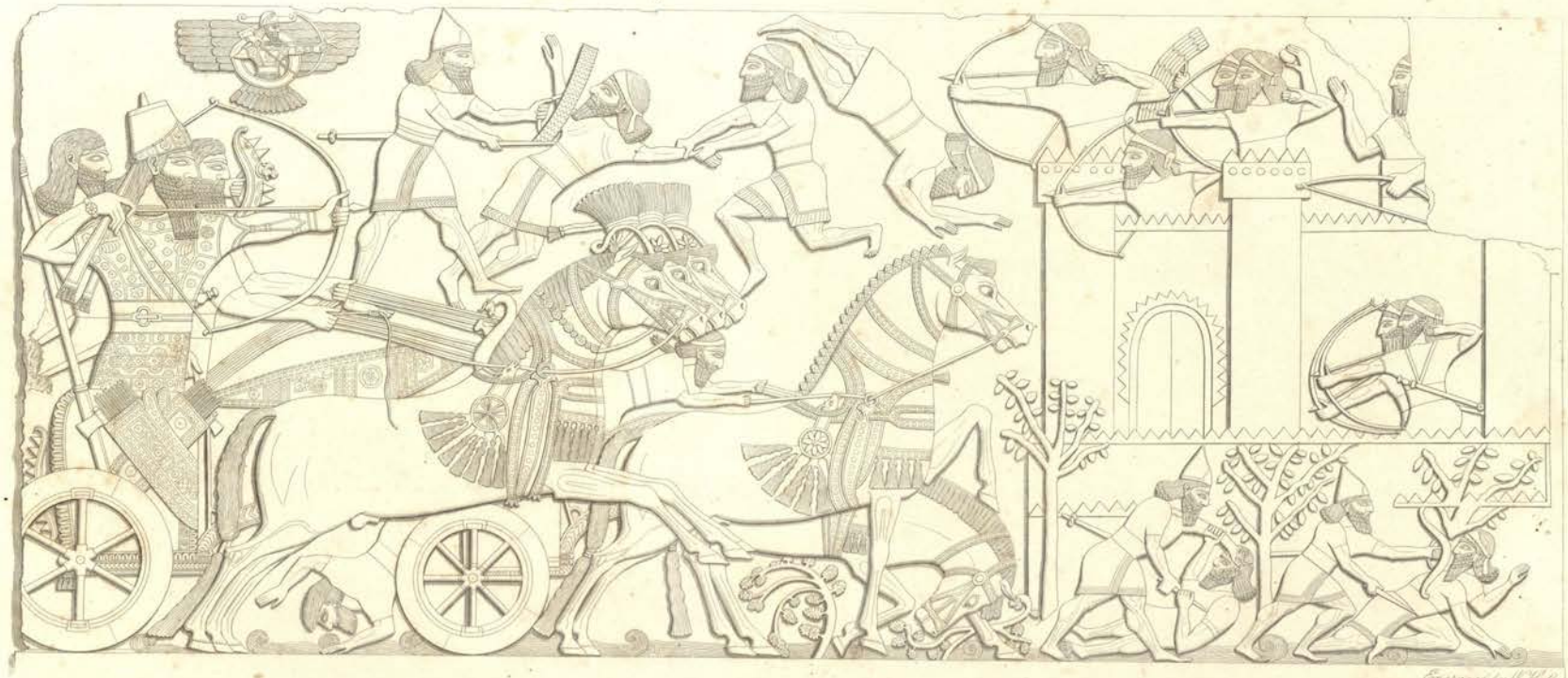


Plate 9. Embroidery on the upper part of the robe of a King.

Plate II. The King hunting the Wild Bull.

Plate 12. The King standing over the prostrate bull.



Engraved by W. Hall.

Plate 13. The King in the Chariot before a besieged City

Plate 11 Assyrian Warriors in battle

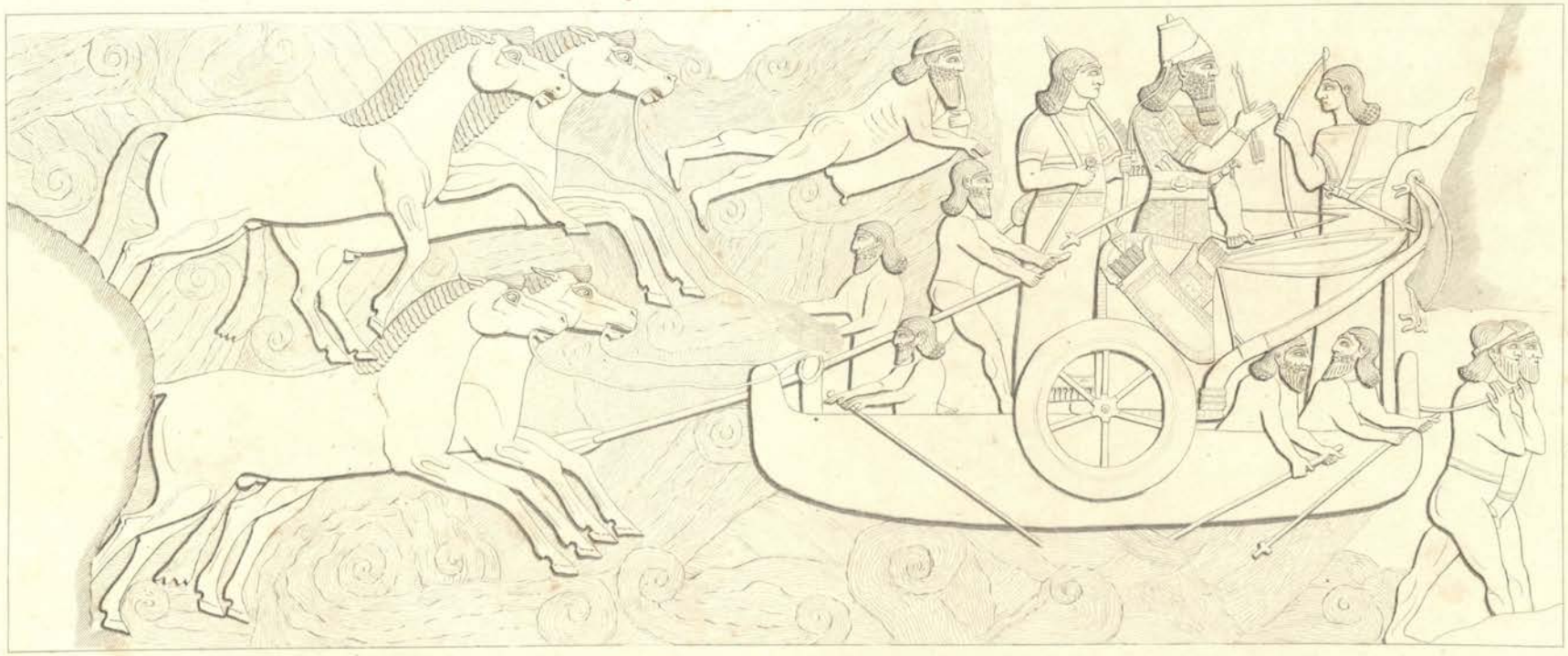


Plate 15. King crossing a river.

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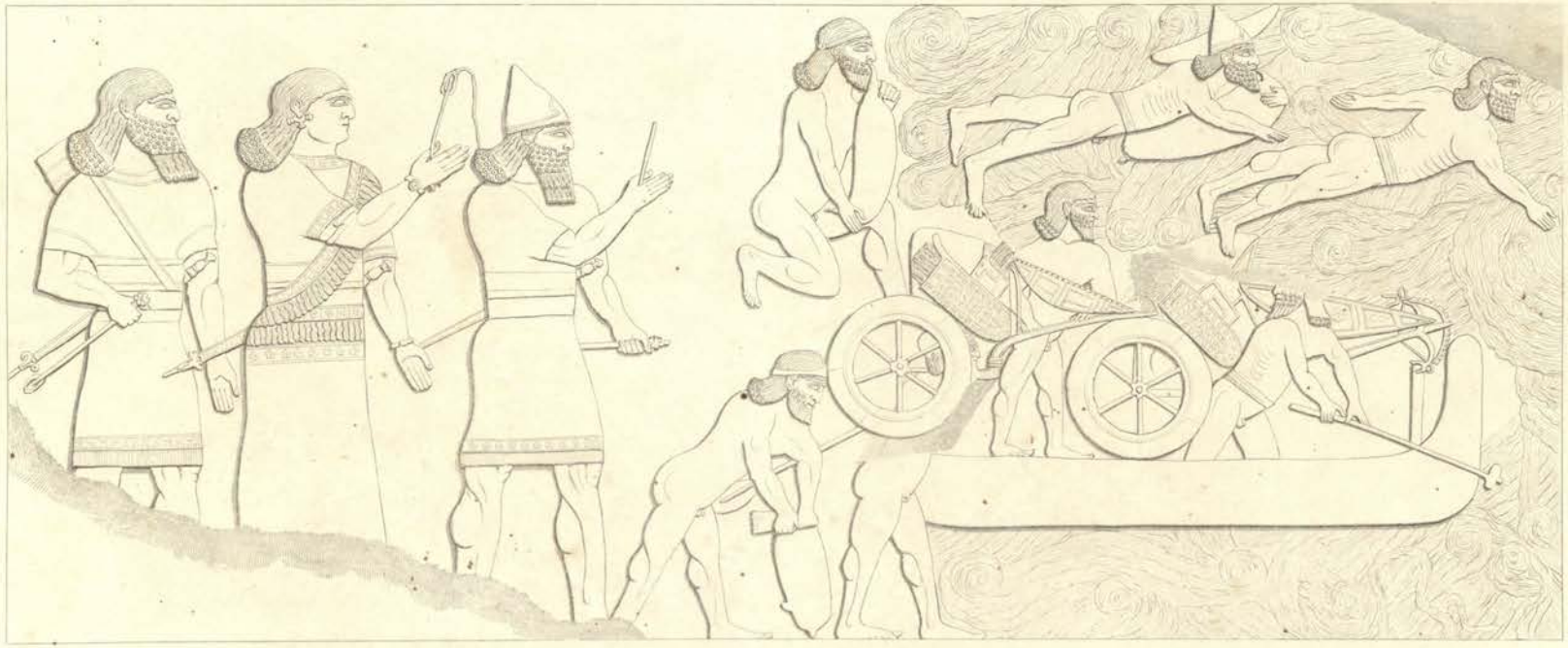

Plate 16. Embroidered Chariots and Warriors preparing to cross a river.

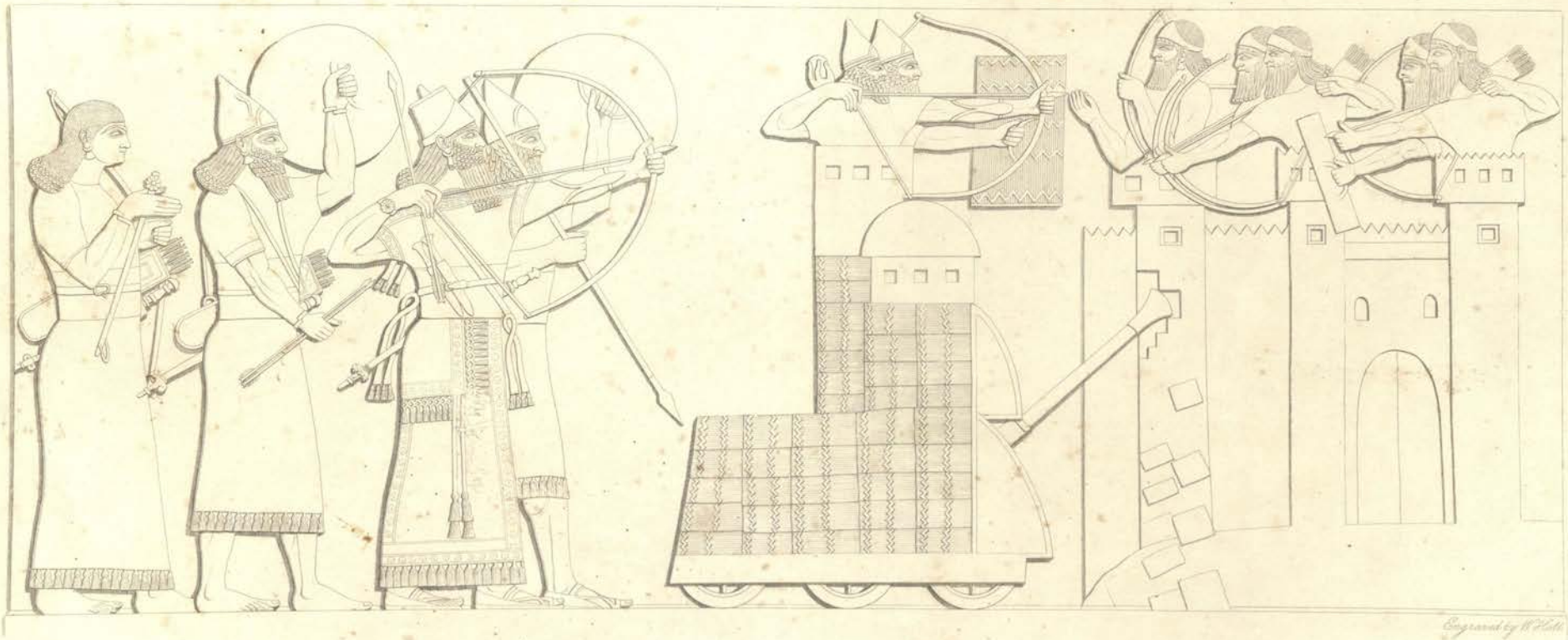

Plate 17 The King before a besieged Castle the battering ram making a breach in the walls

Plate 18 Kuyunjik mound, before excavation. Slip

The King before the walls of a besieged City.

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Plate 21 Triumphal return of the King from battle.

Plate 22. Triumphal return of Assyrian Warriors from battle.

Plate 23. The King receiving prisoners

Plate 24. Prisoners brought before the King

Plate 21. The Siege of a Castle

Plate 31. An entrance of the Castle of Gwrtheyrn, and other Figures in Egypt.

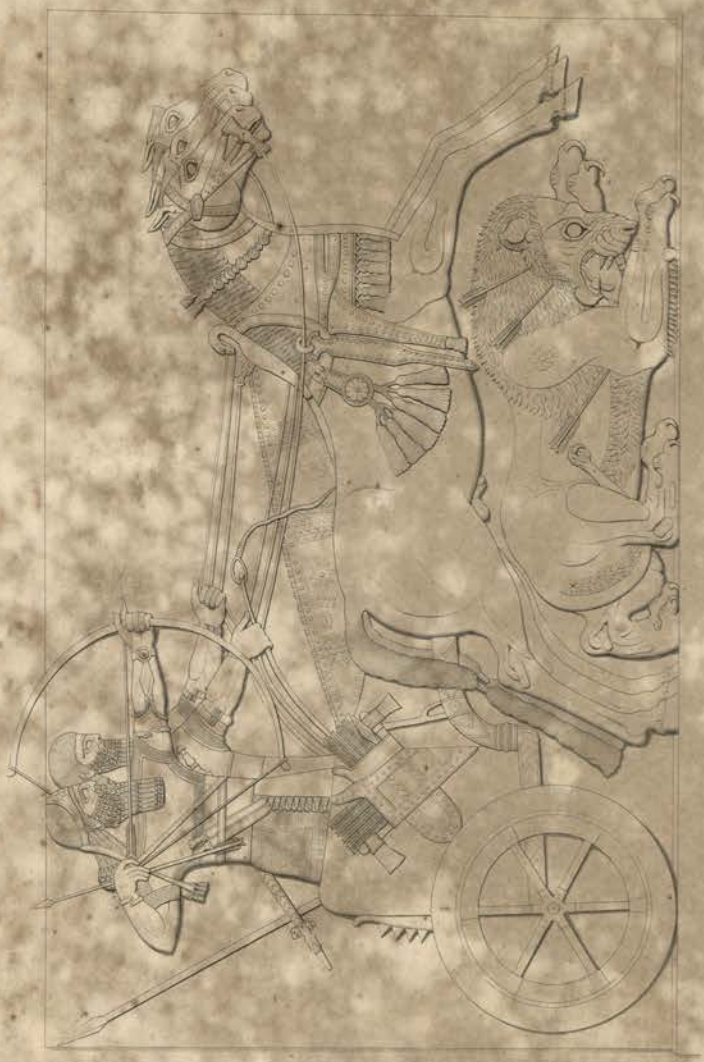

Plate 34. Winged figure holding a branch.

A King in his robes.

Plate 35. Winged figure carrying a wild goat

Engraved by W. Hall

Winged figure carrying a Stag

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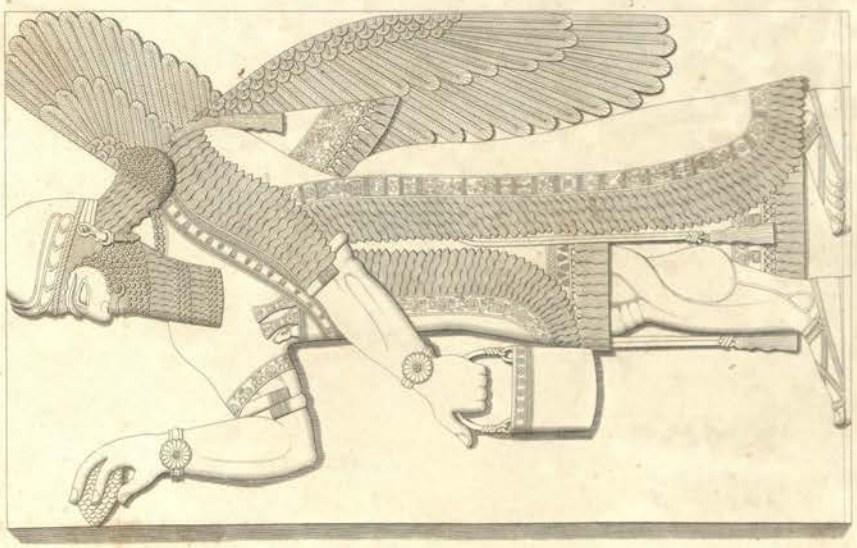

Plate 36. Winged figures.

Nimrud in the Taylor-Layard drawings

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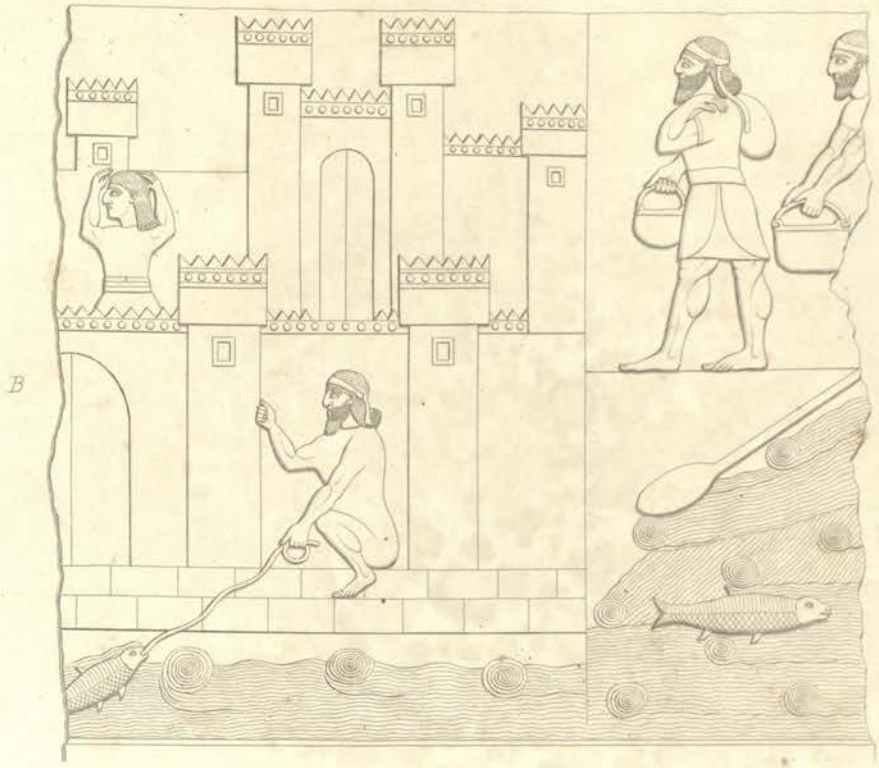
Plate 37 Four Winged Figures (Nimroud)

Plate 38. Two winged figures wearing the horned cap.



A. Two Kings kneeling beneath the emblem of the Deity.

Plate 39.

B. A Castle on the banks of a river.

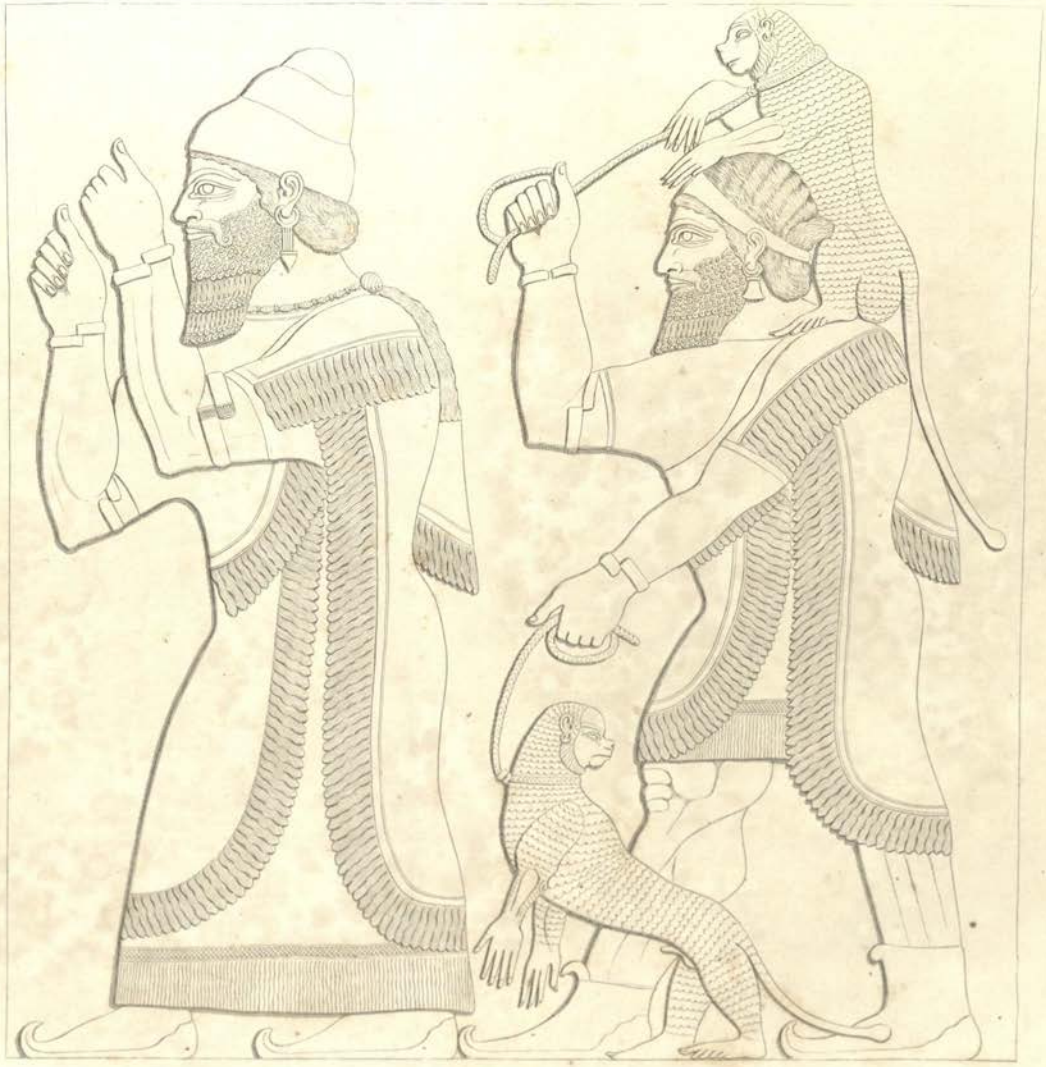


Plate 40. A subject people bringing tribute

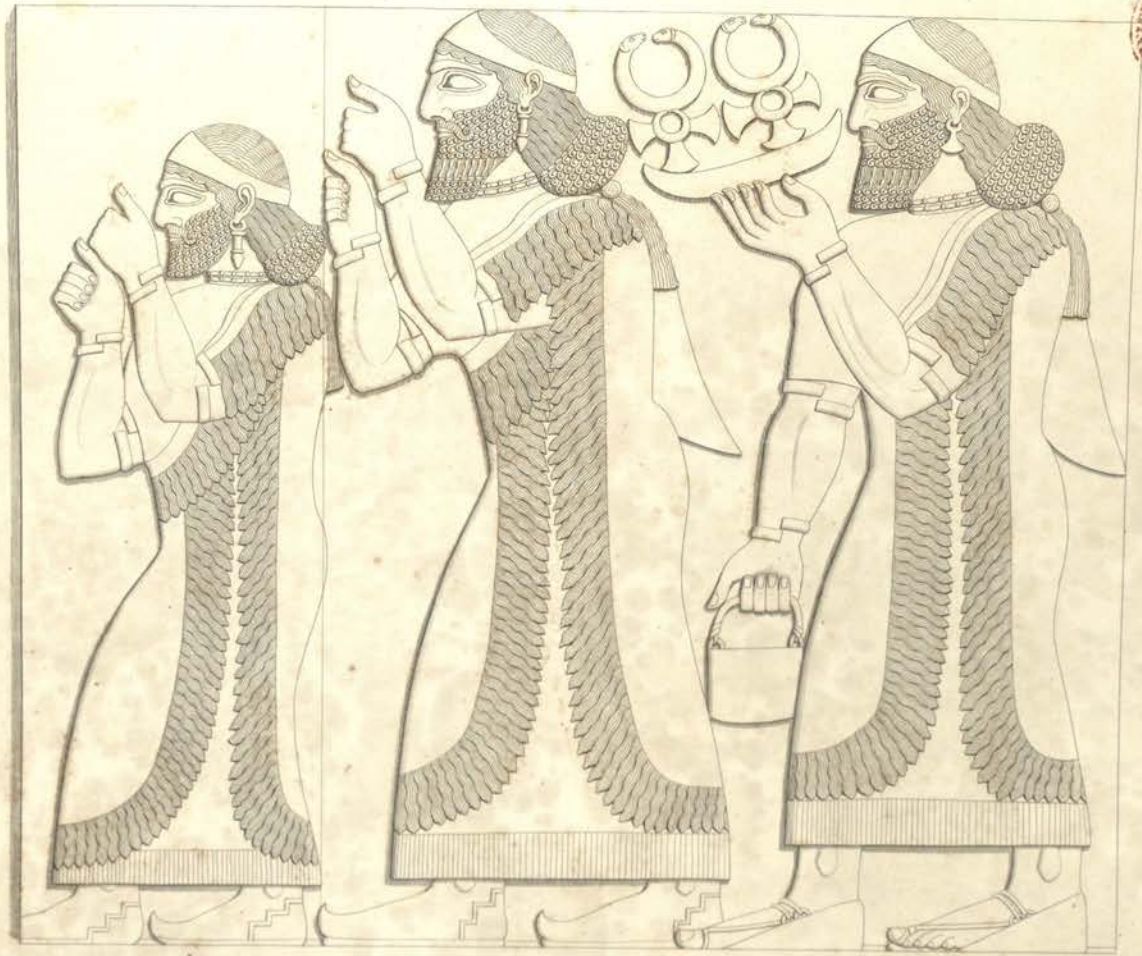


Plate 41 A subject people bringing tributes.

Plate 42. The fore-parts of the human-headed Lions with human arms.

Plate 13. Ornaments on the robes of figures (Nimroud.)

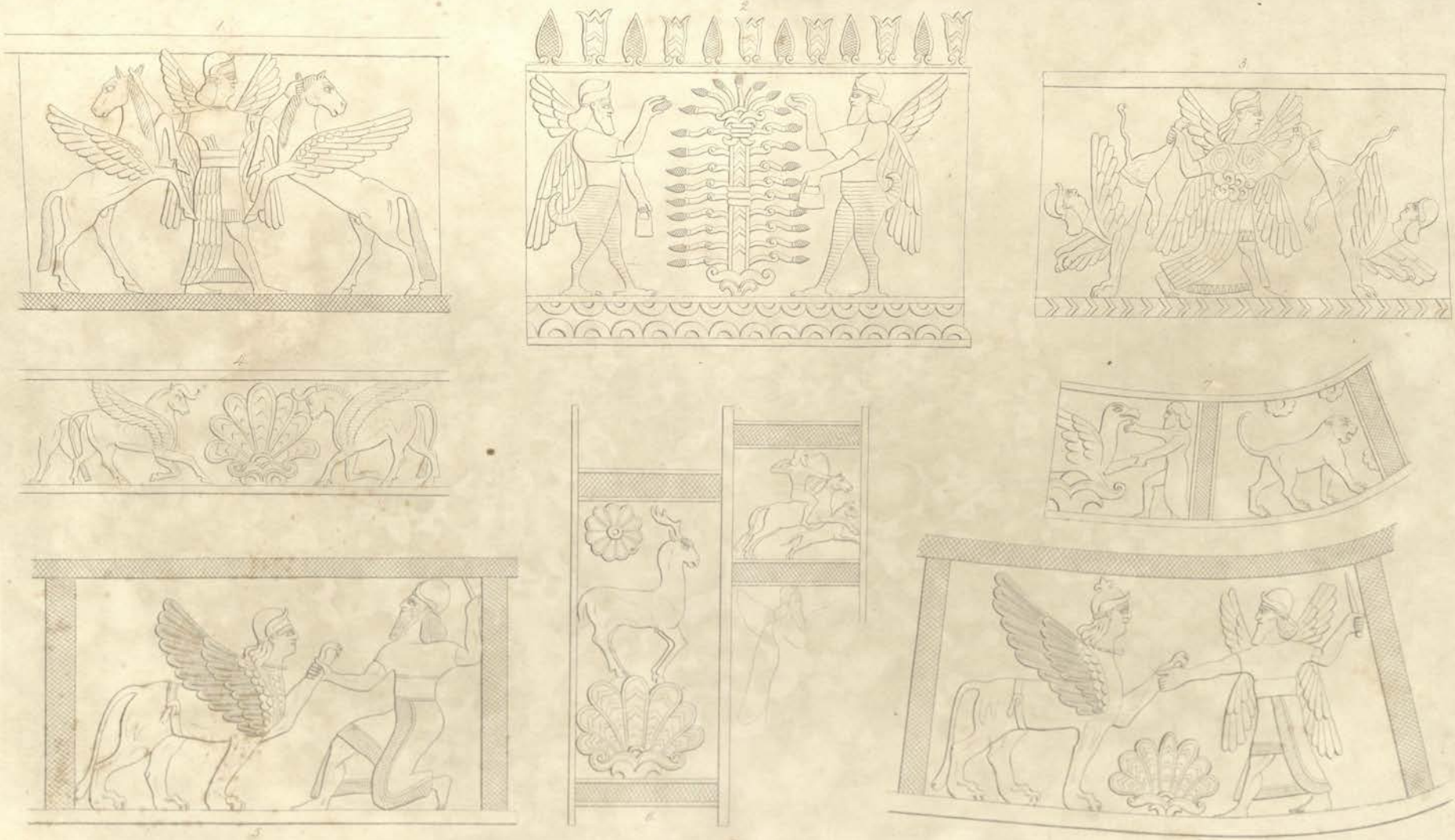
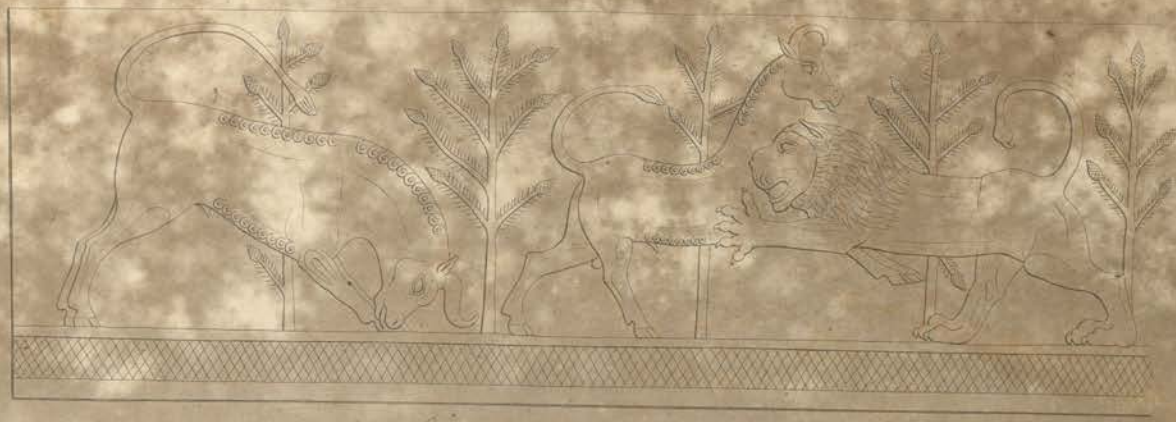


Plate 11. Ornaments on the robes of figures (Nimroud.)

Plate 44. Ornaments on the robes of figures (Nimroud.)

Plate 40. Fragments



1. Lion contending with two wild bulls.

2. Gazella betweem two Griffons.

3. Capitals of the Royal Tombs.

Plate 40. Ornaments.

1. Ostrich

2. Man holding two wild goats

3. Winged Bull

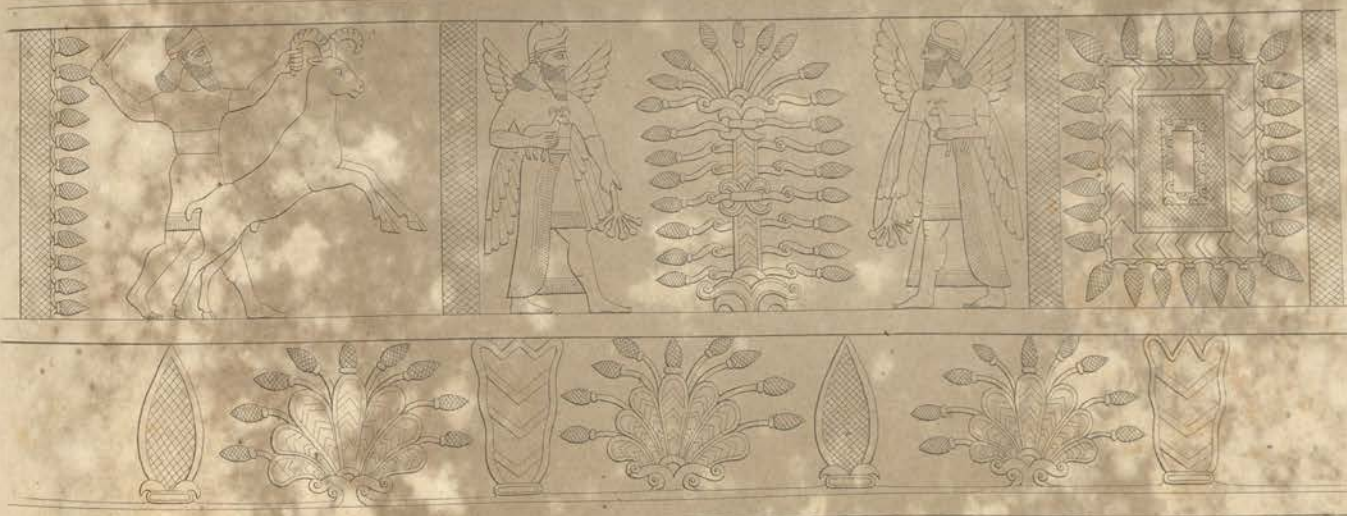


Plate 47. Ornaments

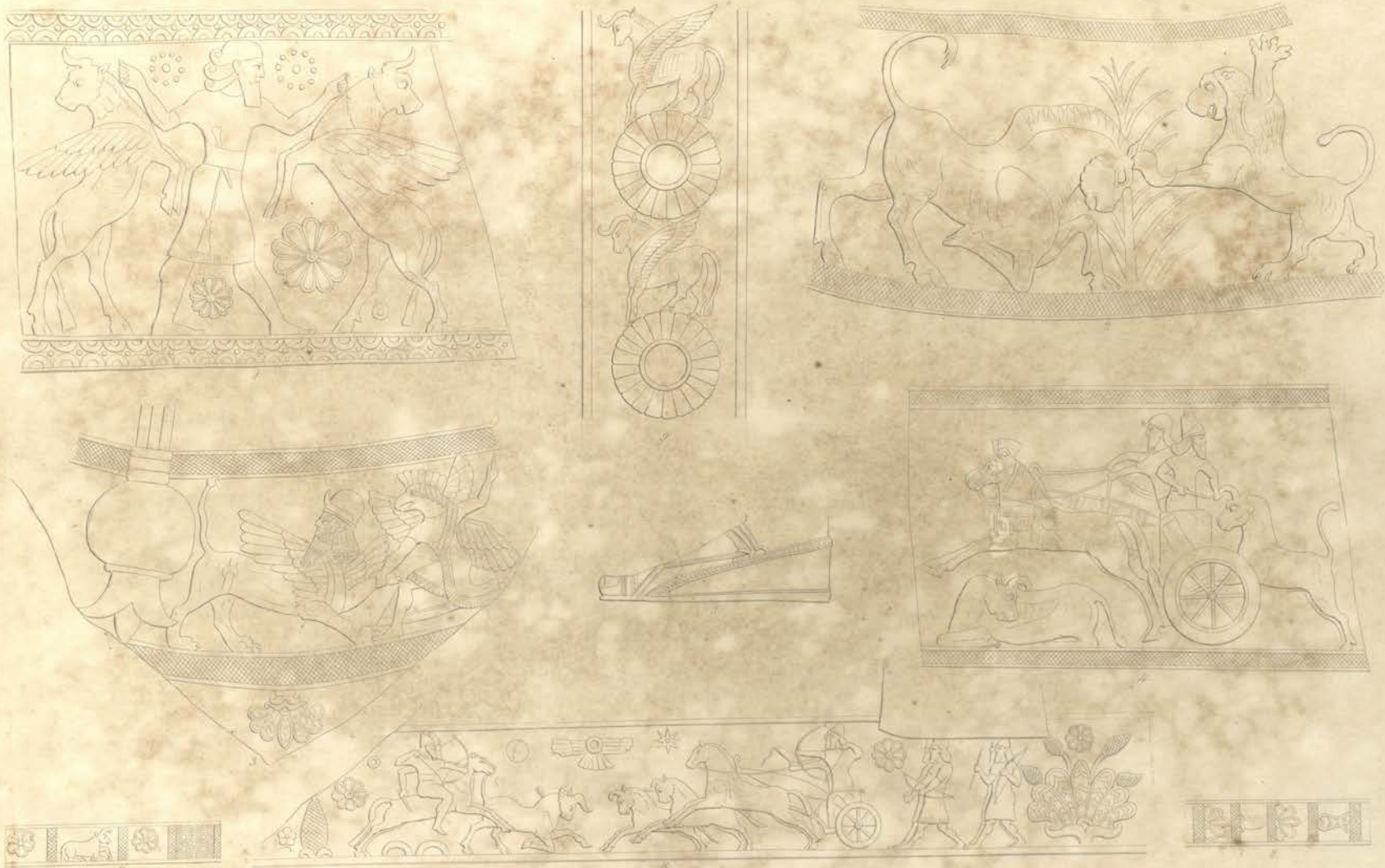
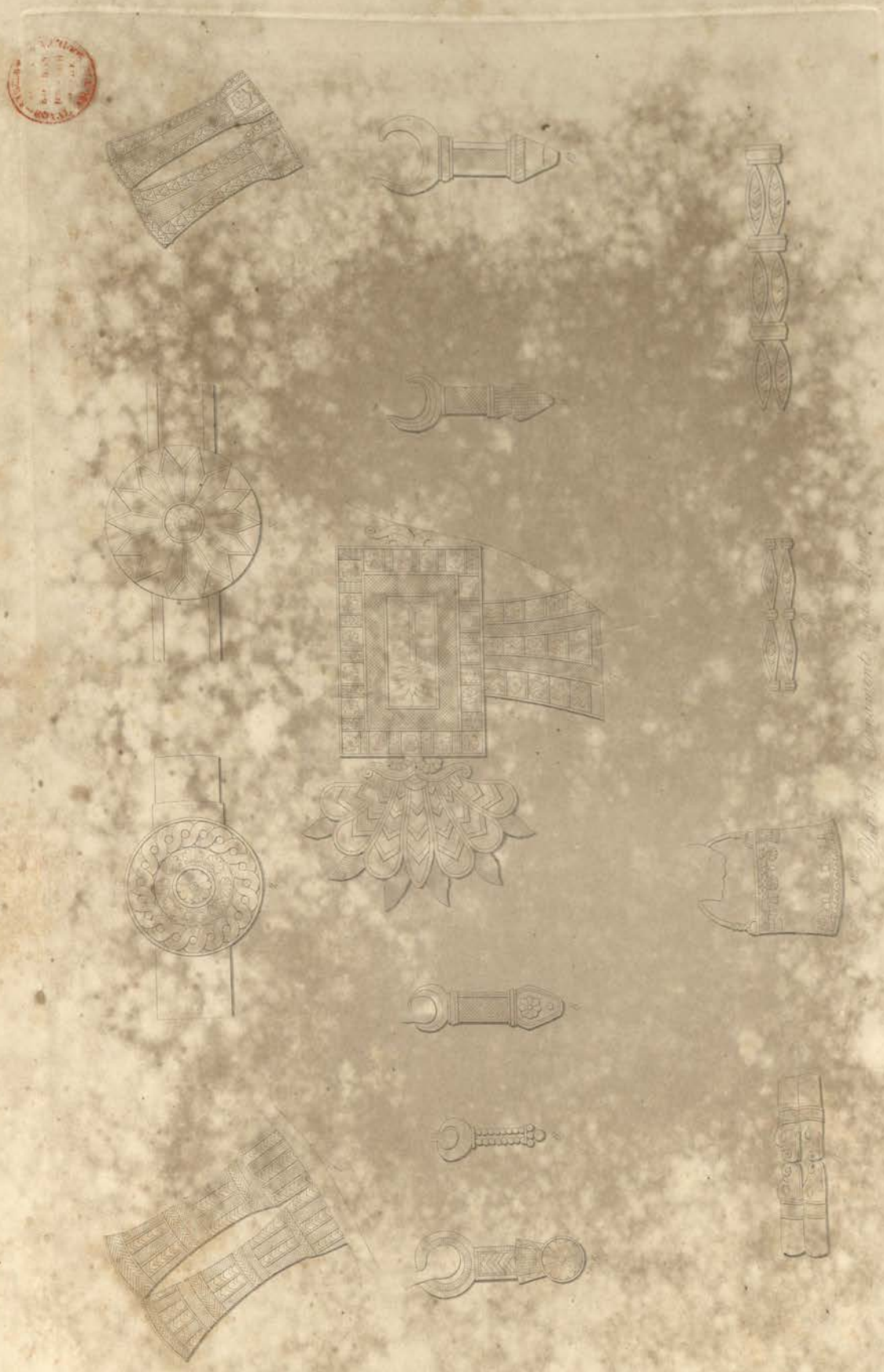


Plate 18 Ornaments from Dresses

Plate 49 Ornaments

Plate 50 Ornament from Plates



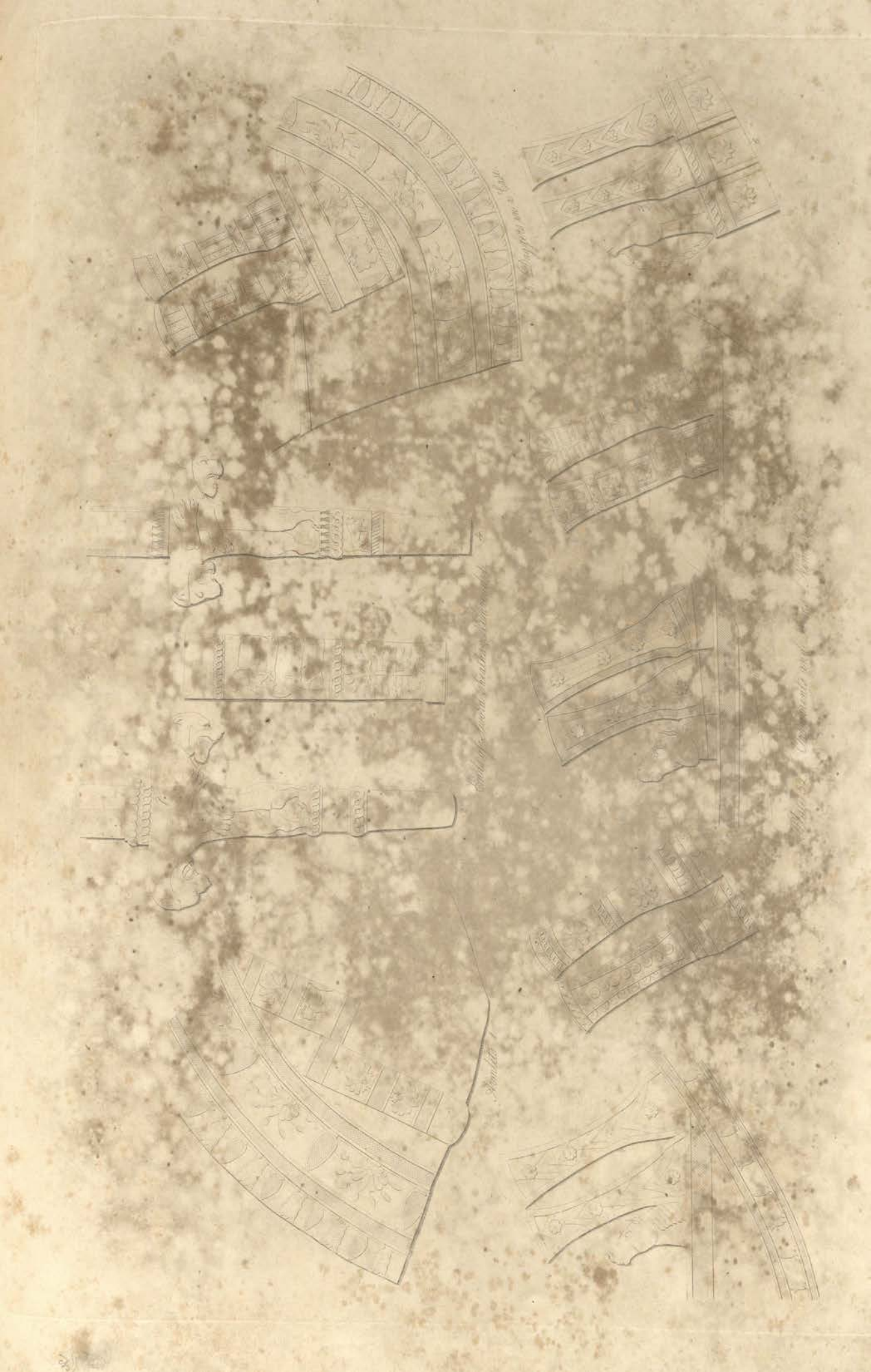


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Plate 57. Assyrian horsemen pursuing a man on a Camel.

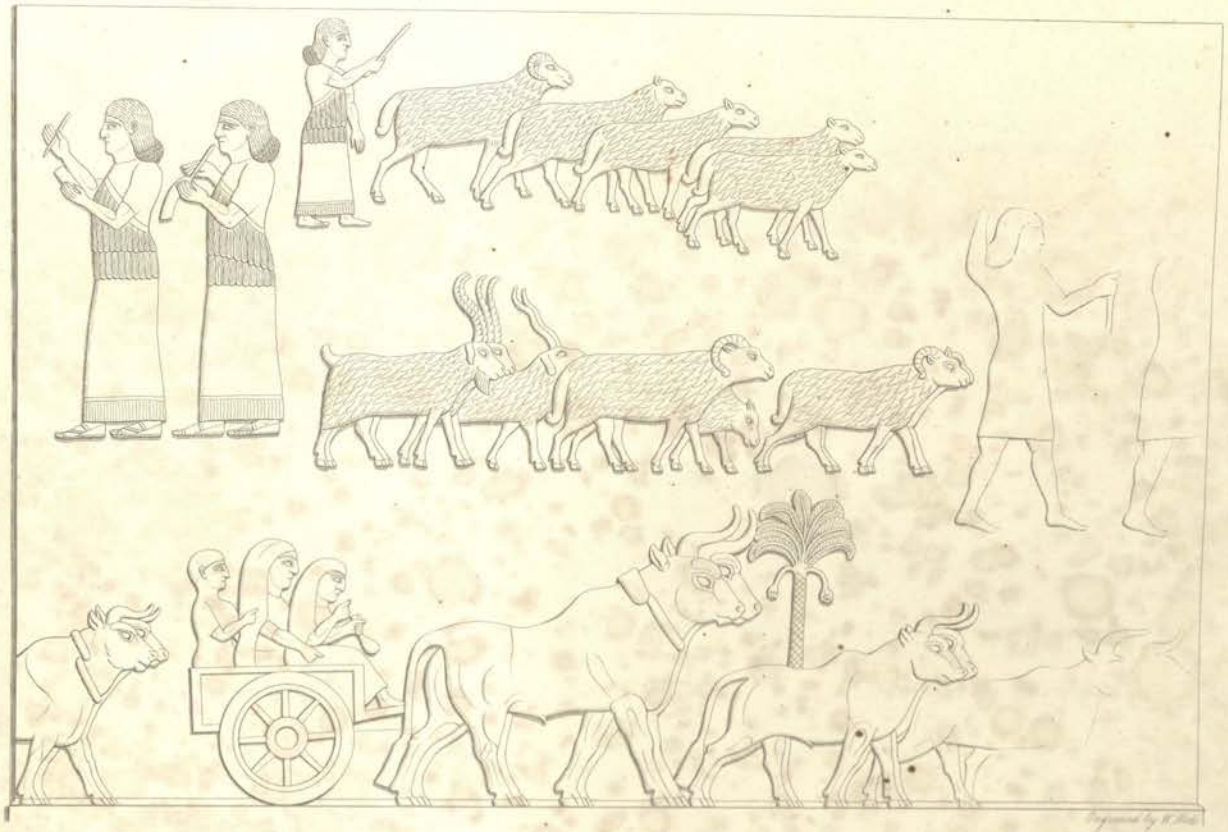


Plate 58. Spoil of a captured City - Eunuchs taking count.

Plate 59. The King receiving his Vizir (Nimroud)

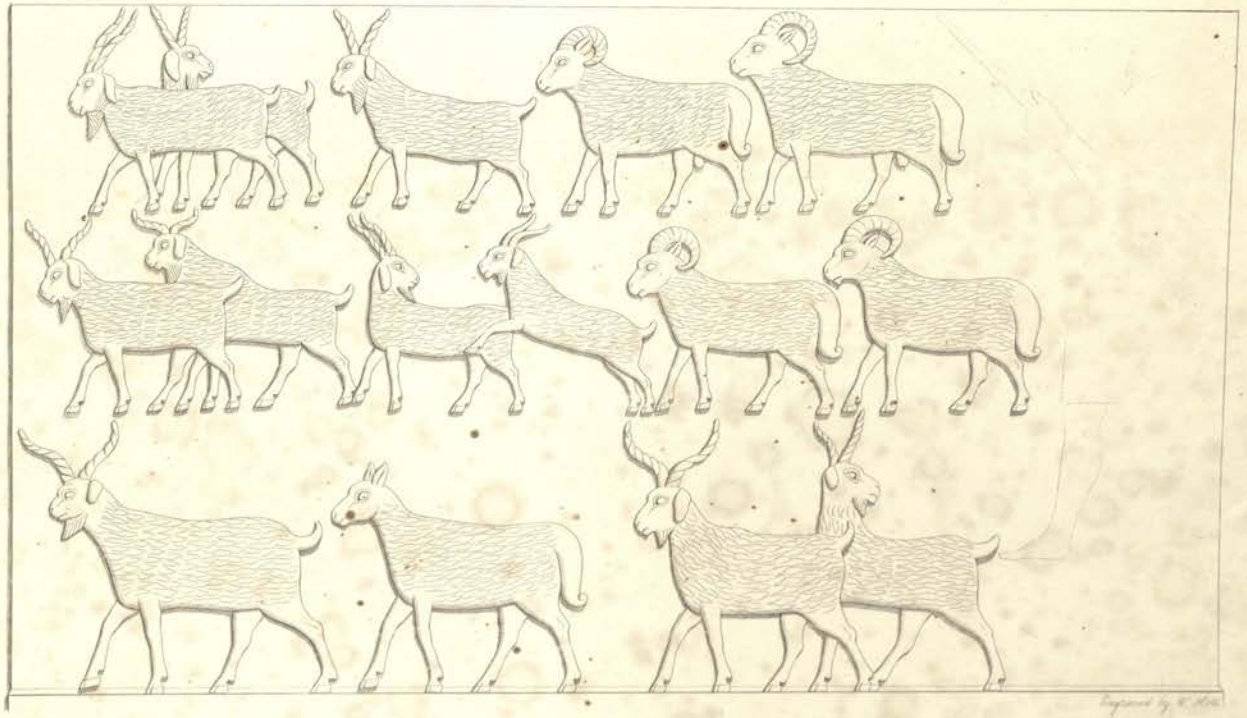


Plate 60. Sheep & Goats taken from a conquered Nation

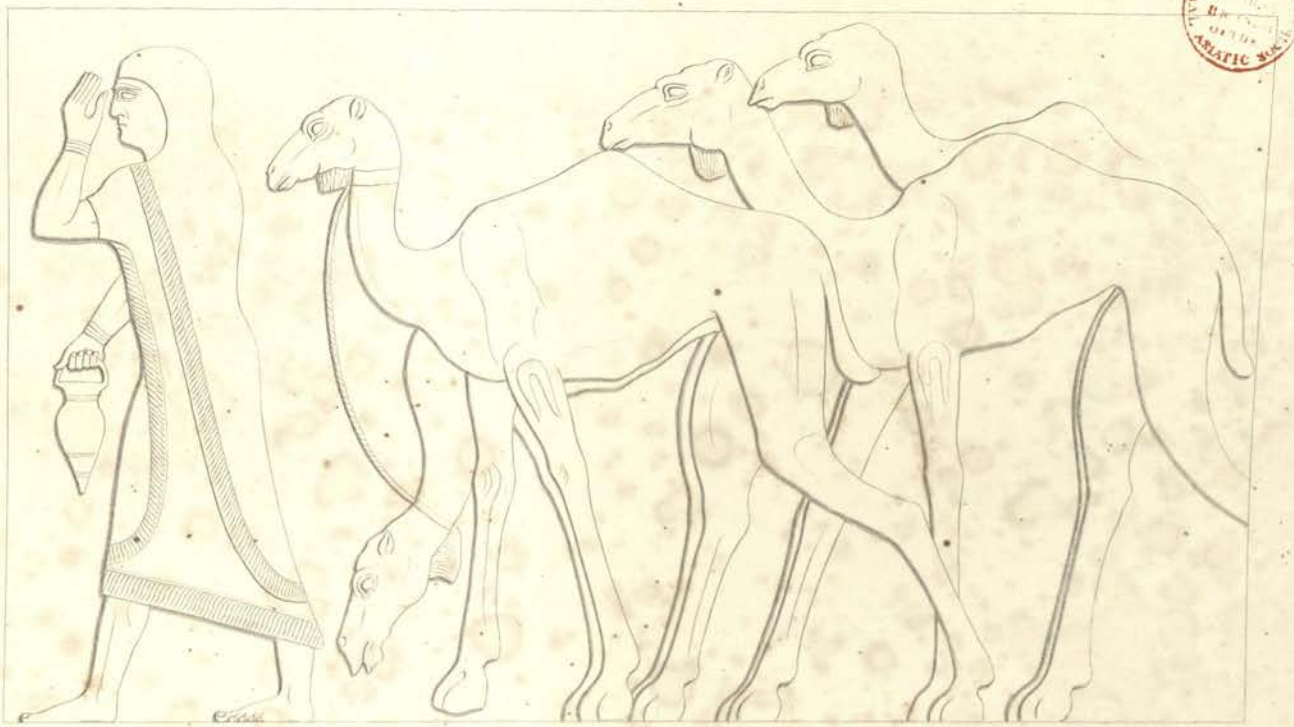
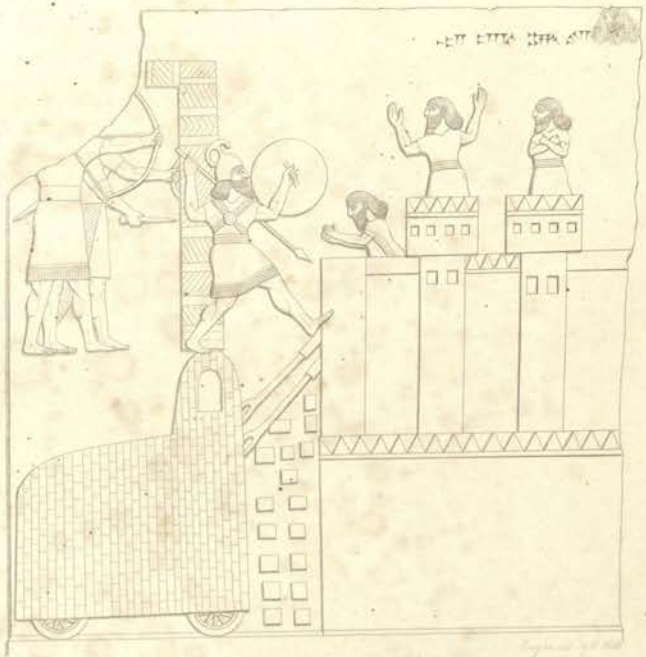


Plate 61. A female prisoner & Camels part of the spoil

Plate. 62. Attendants bringing Vases &c. to a banquet.



A Castle taken by assault.

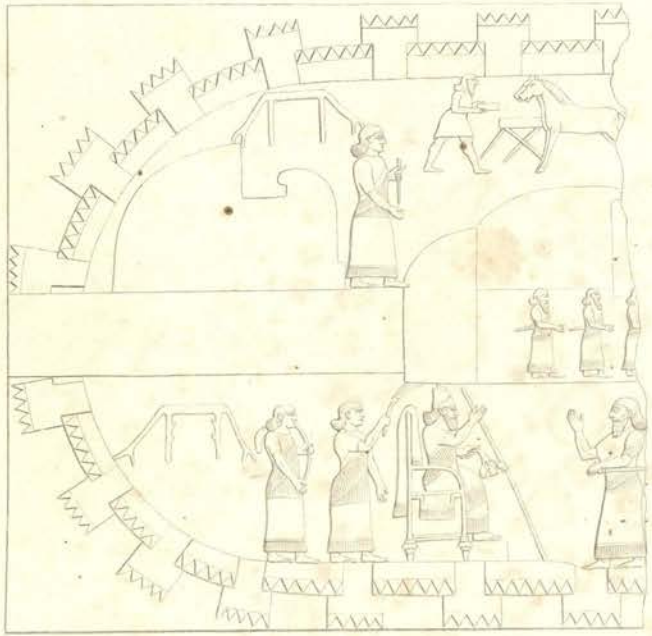
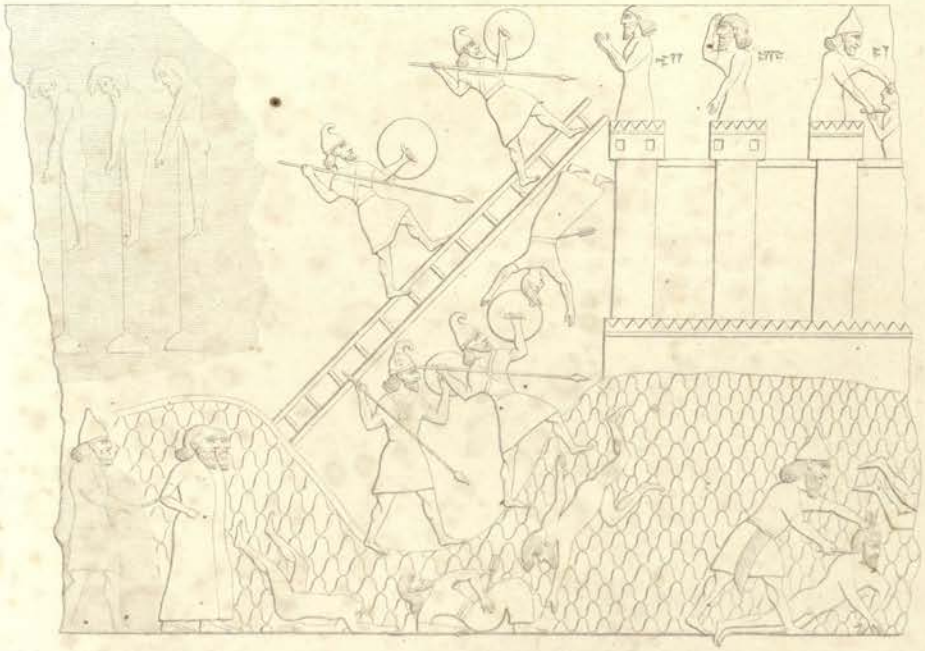


Plate 63 King seated on his throne within a Castle



Assault of a Castle

Plate 64. Egyptian horsemen passing an enemy.

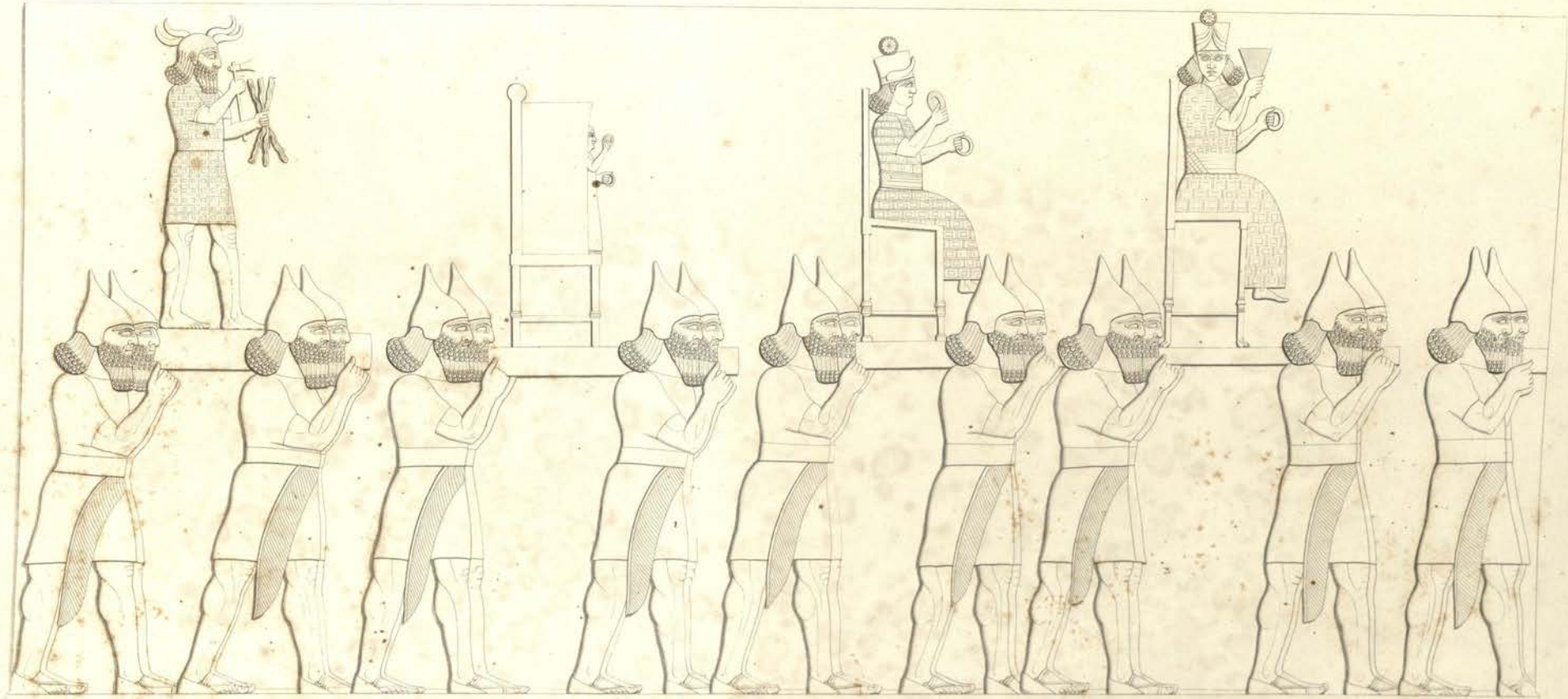


Plate 65. Procession of the Gods.

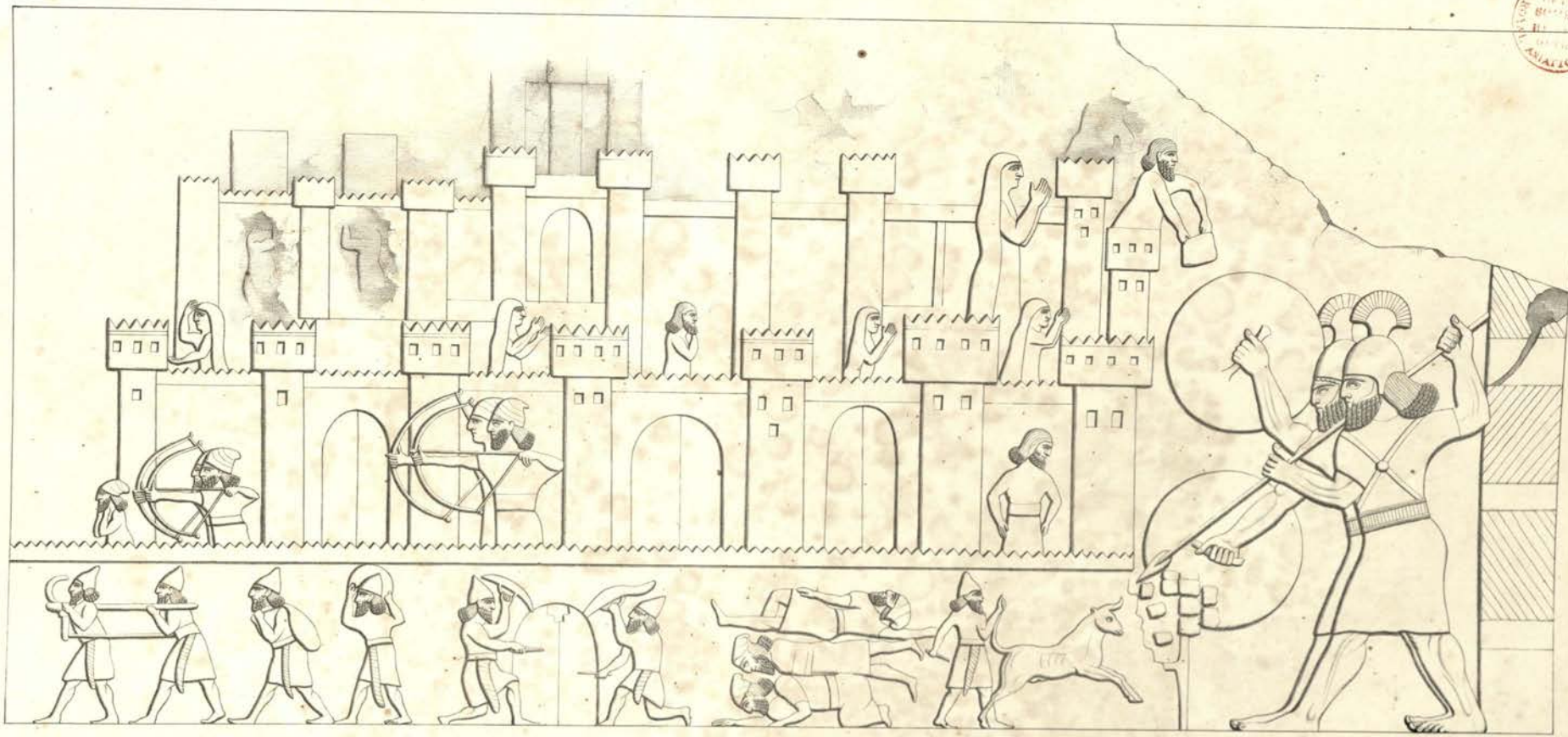


Plate II. — Siege of a town walled [illegible]

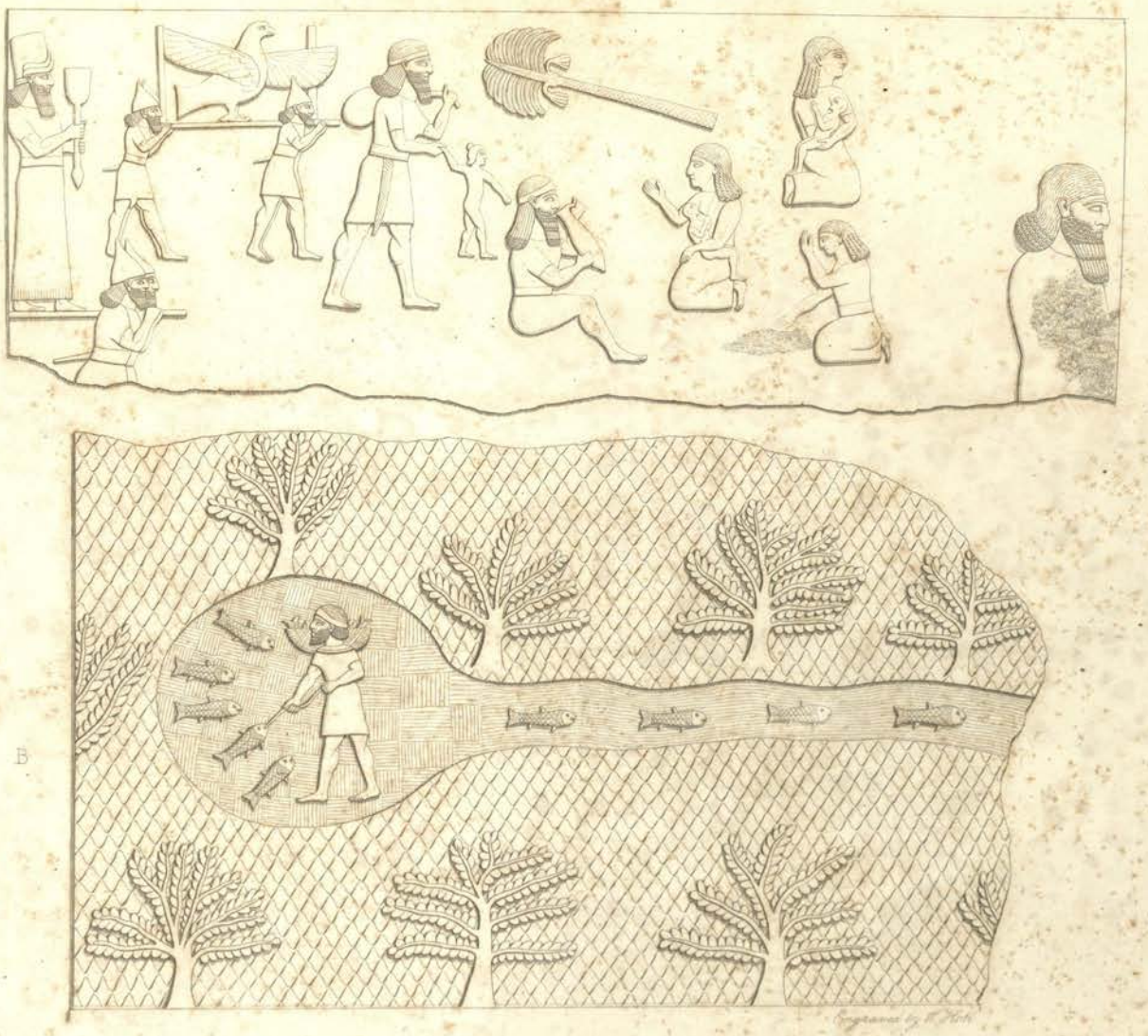


Plate 67 A. Idols & Captives from a conquered Nation.

B. Fishermen on a Lake. (Khuyunjik.)

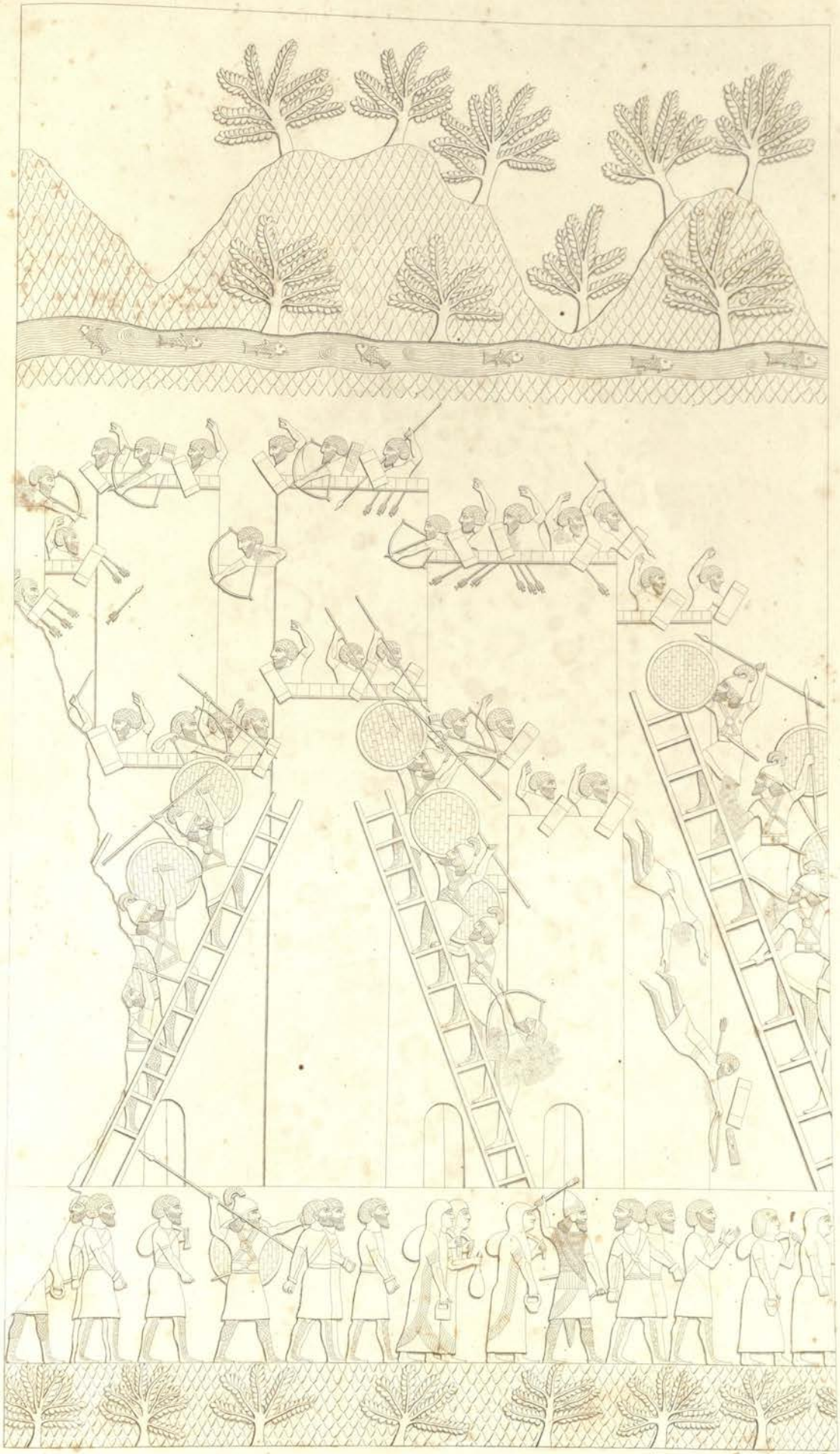


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Plate 58 A City taken by assault. Prisoners driven away

Plate 69. Ornament of a hunting Cavalry.

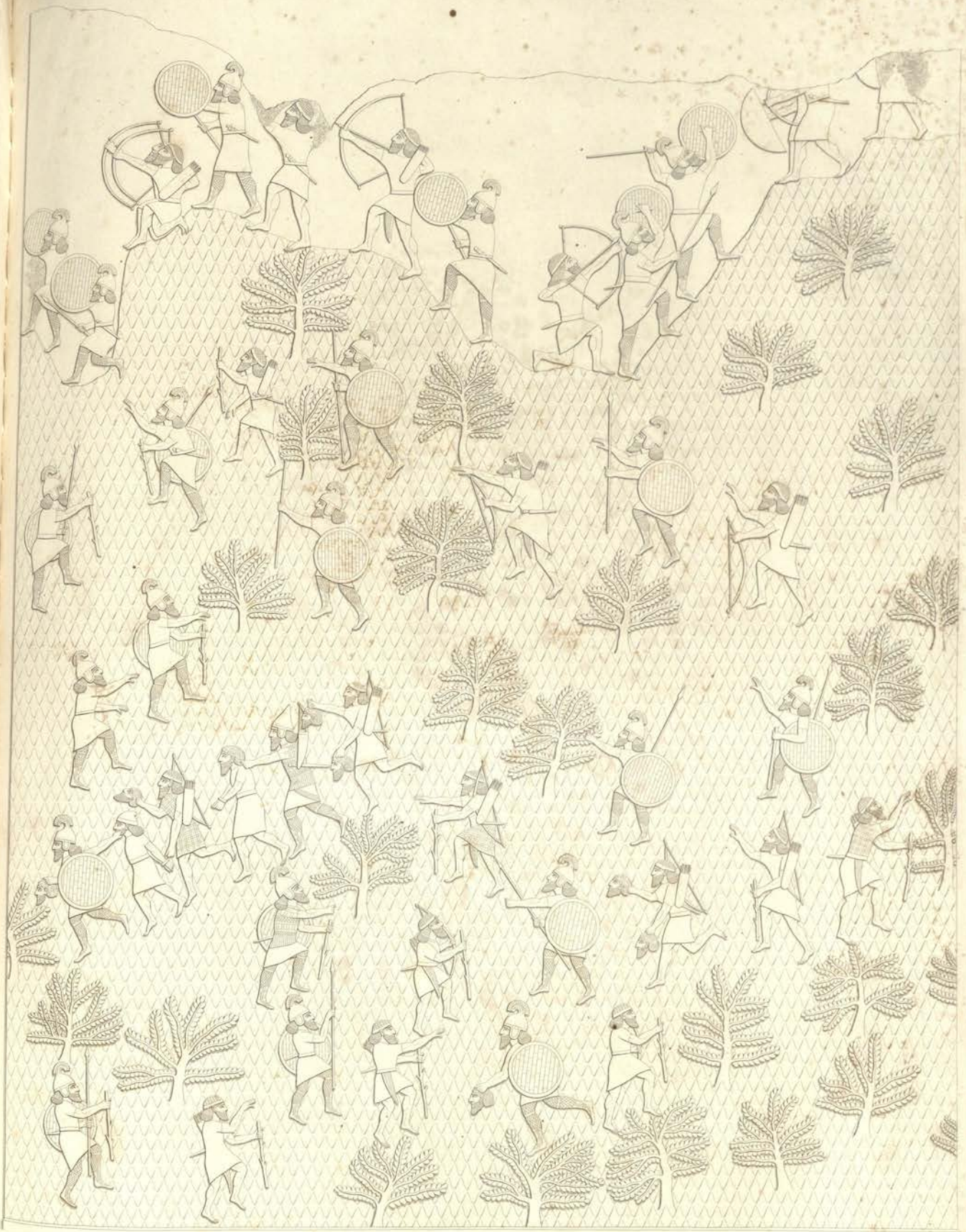


Plate 70. A battle in a mountainous Country.

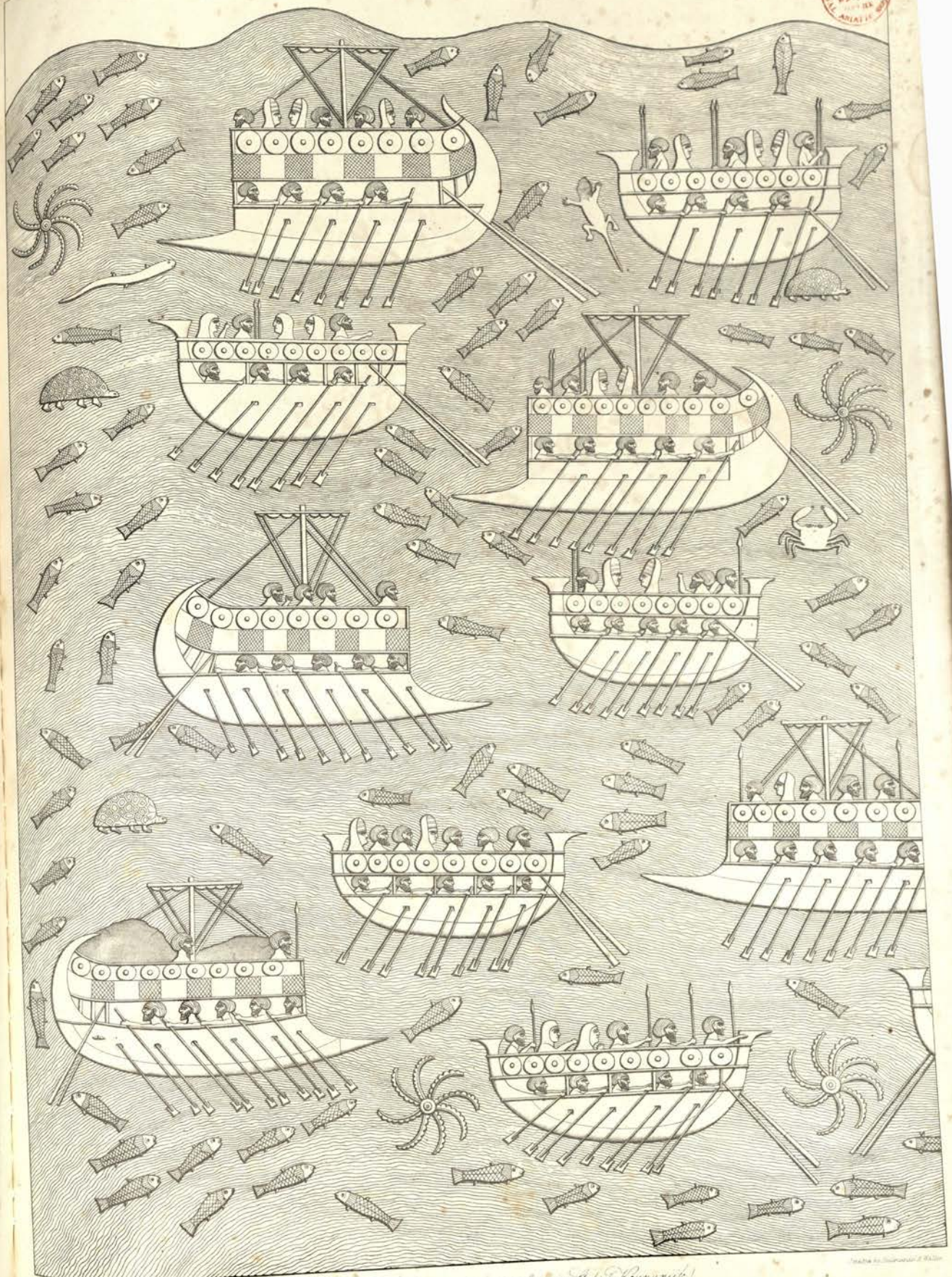


Plate 11. Enemies of the Assyrians taking refuge in Ships (Kouyunjik)

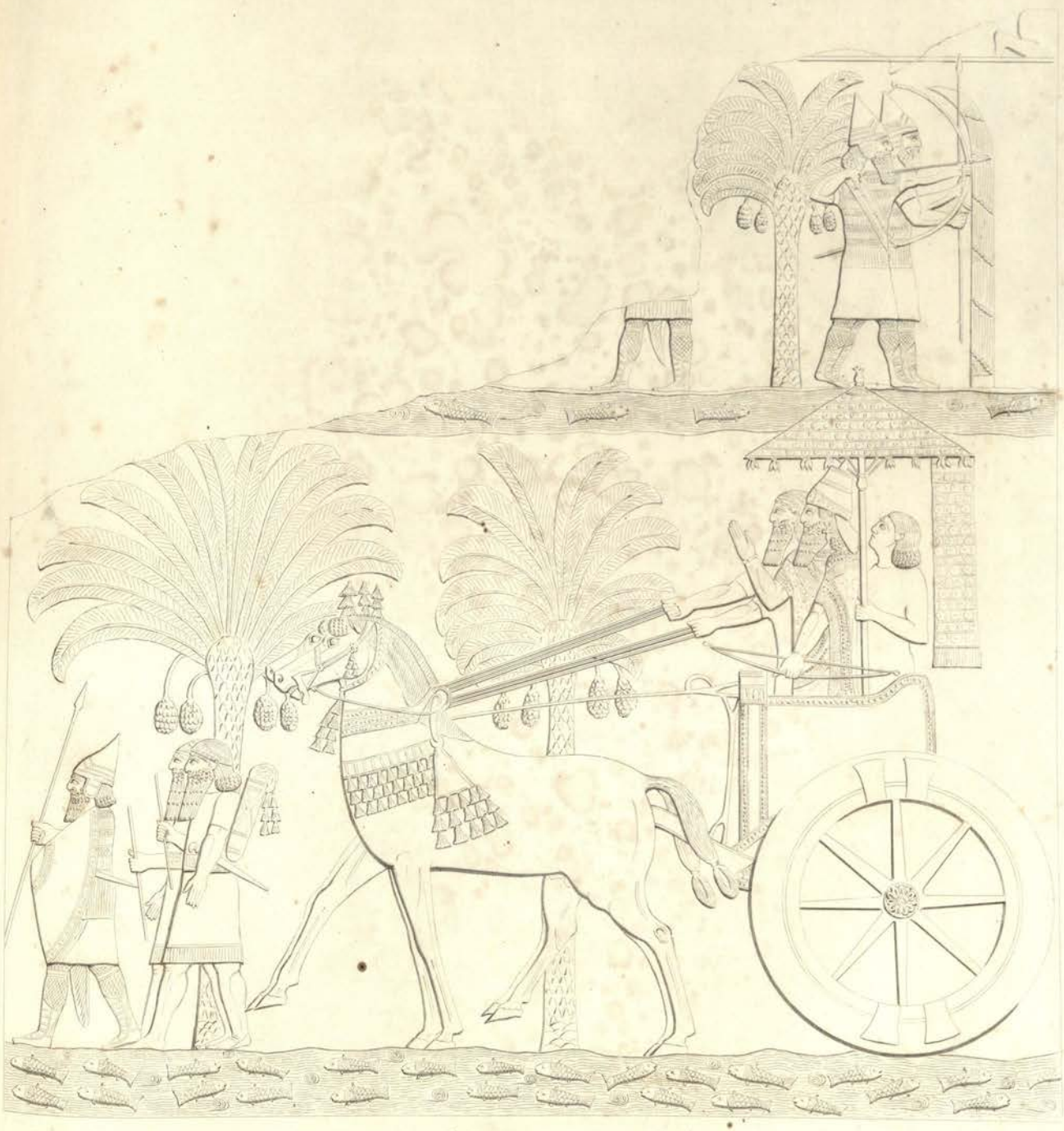


Plate 72. The King returning from Battle (Kouyunjik)

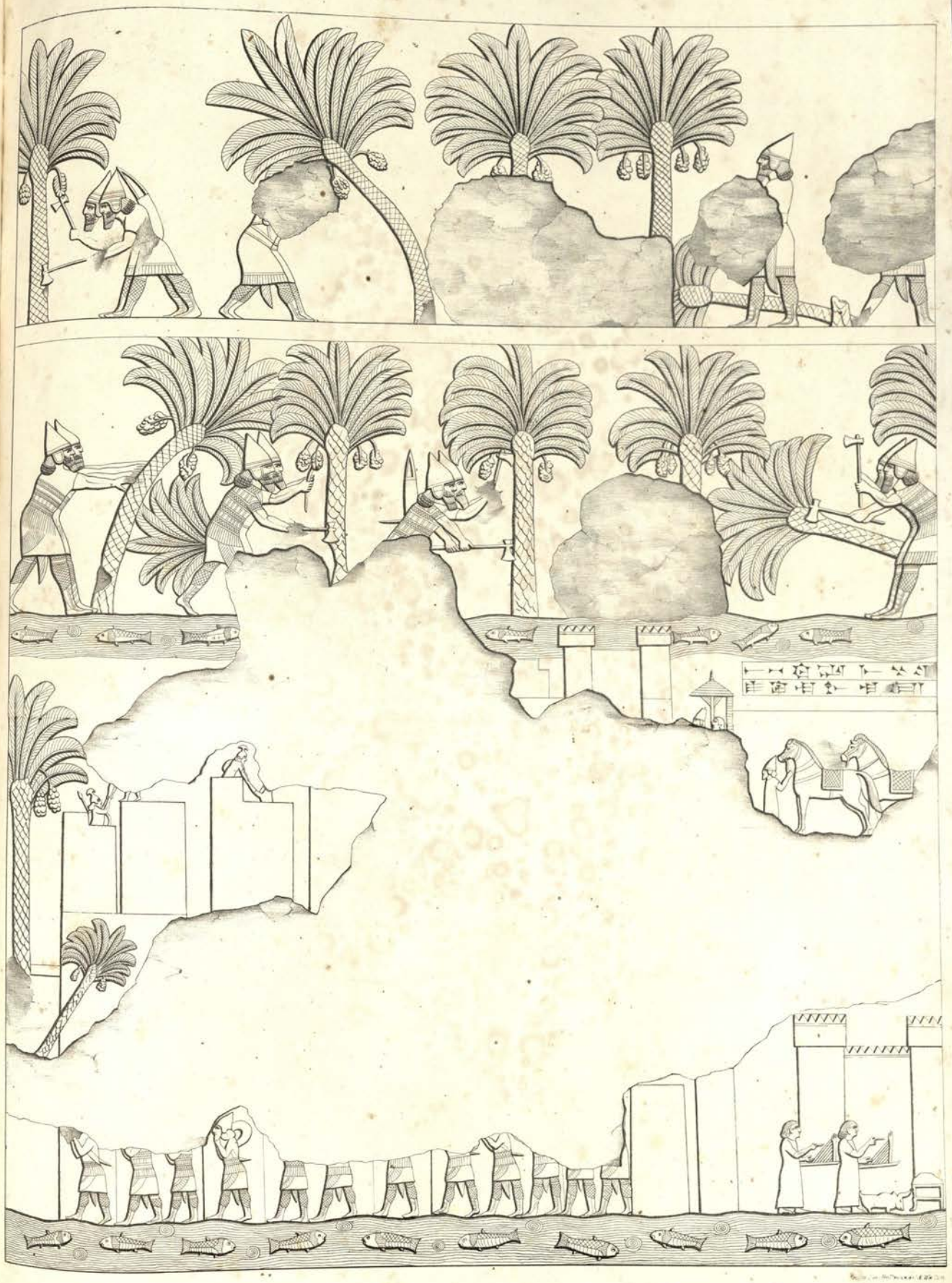
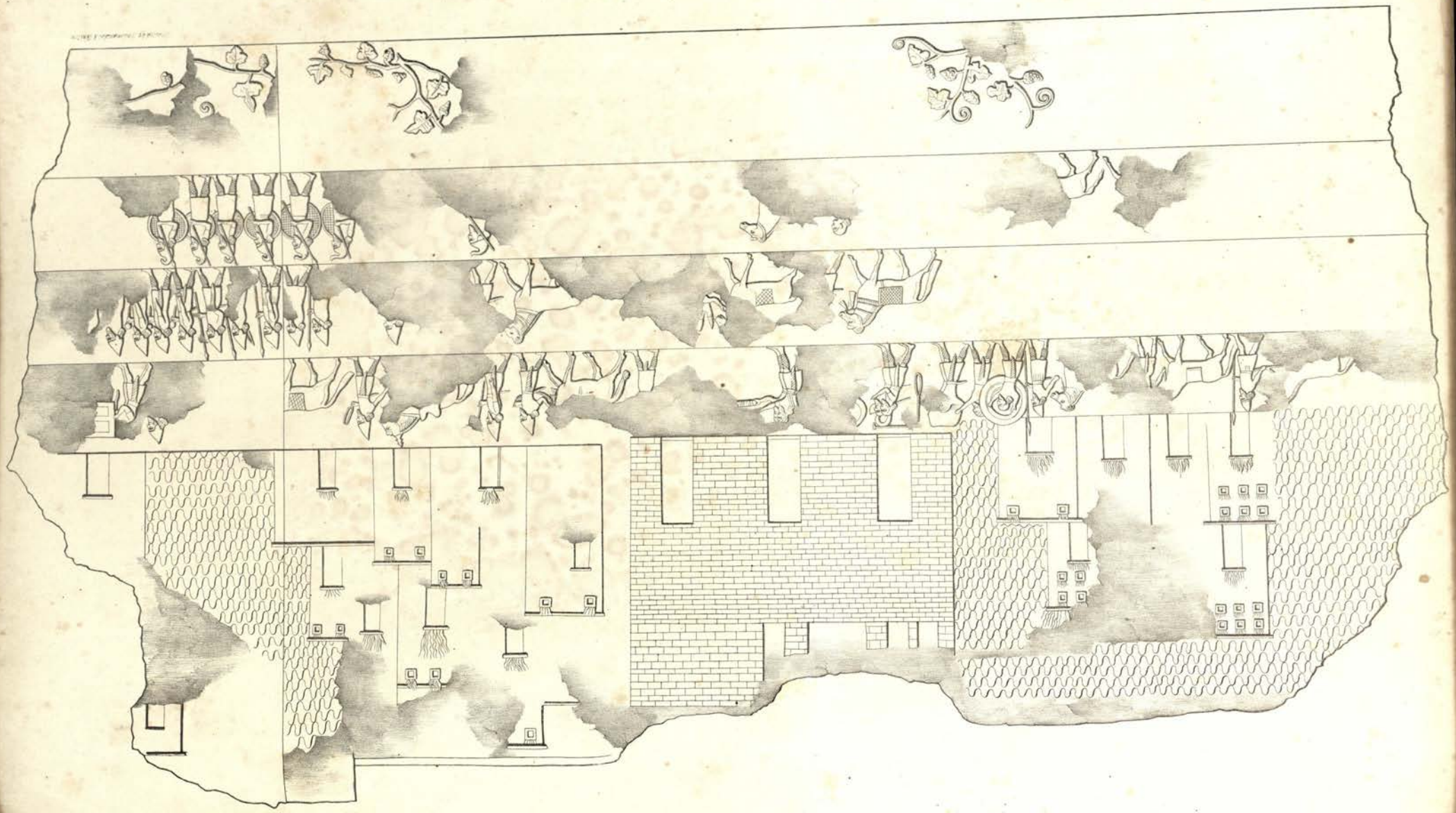


Plate 13. Siege of a City. Warriors cutting down Palm Trees. (Kouyunjyk).



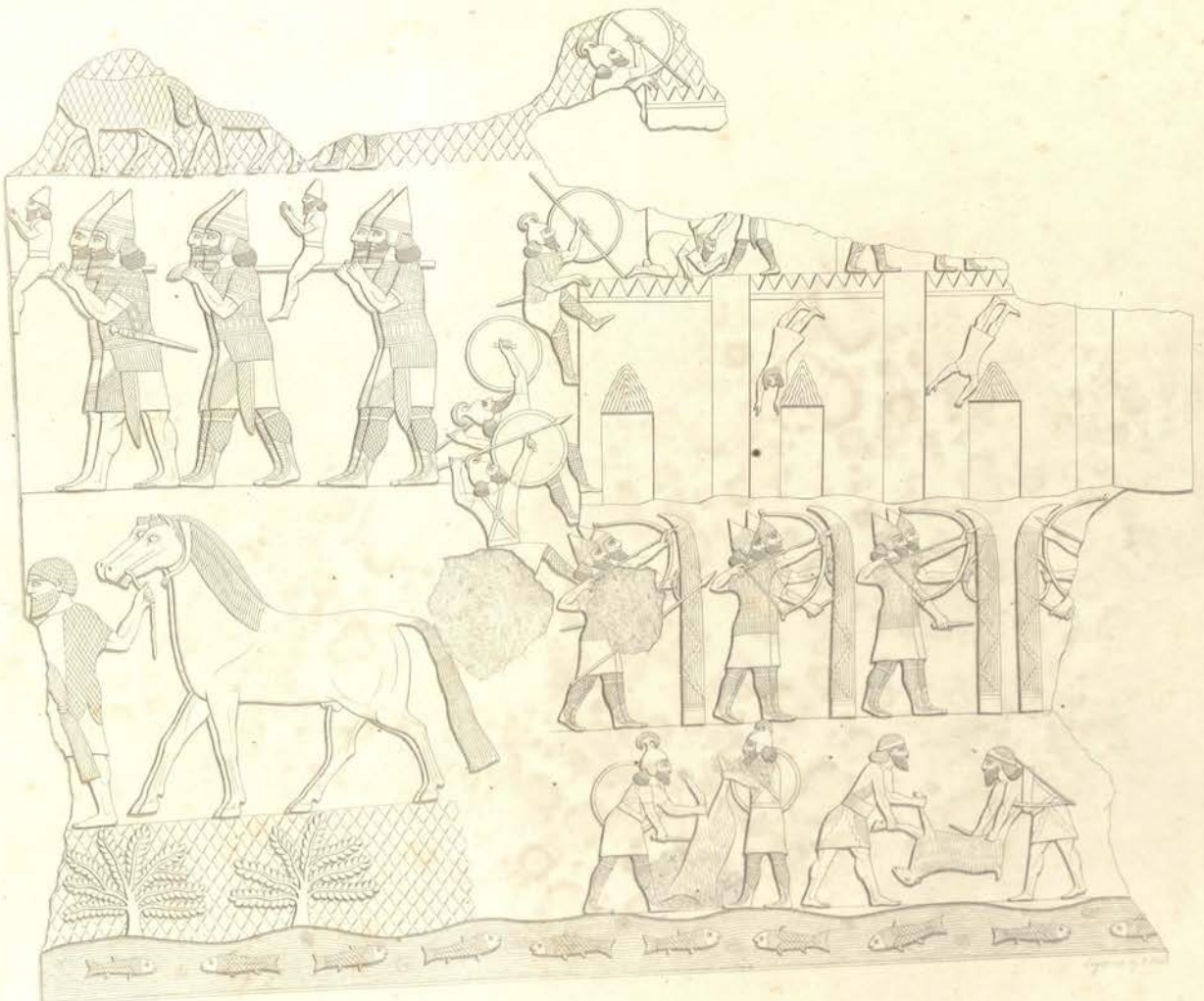


Plate 75. The Assault & sack of a City

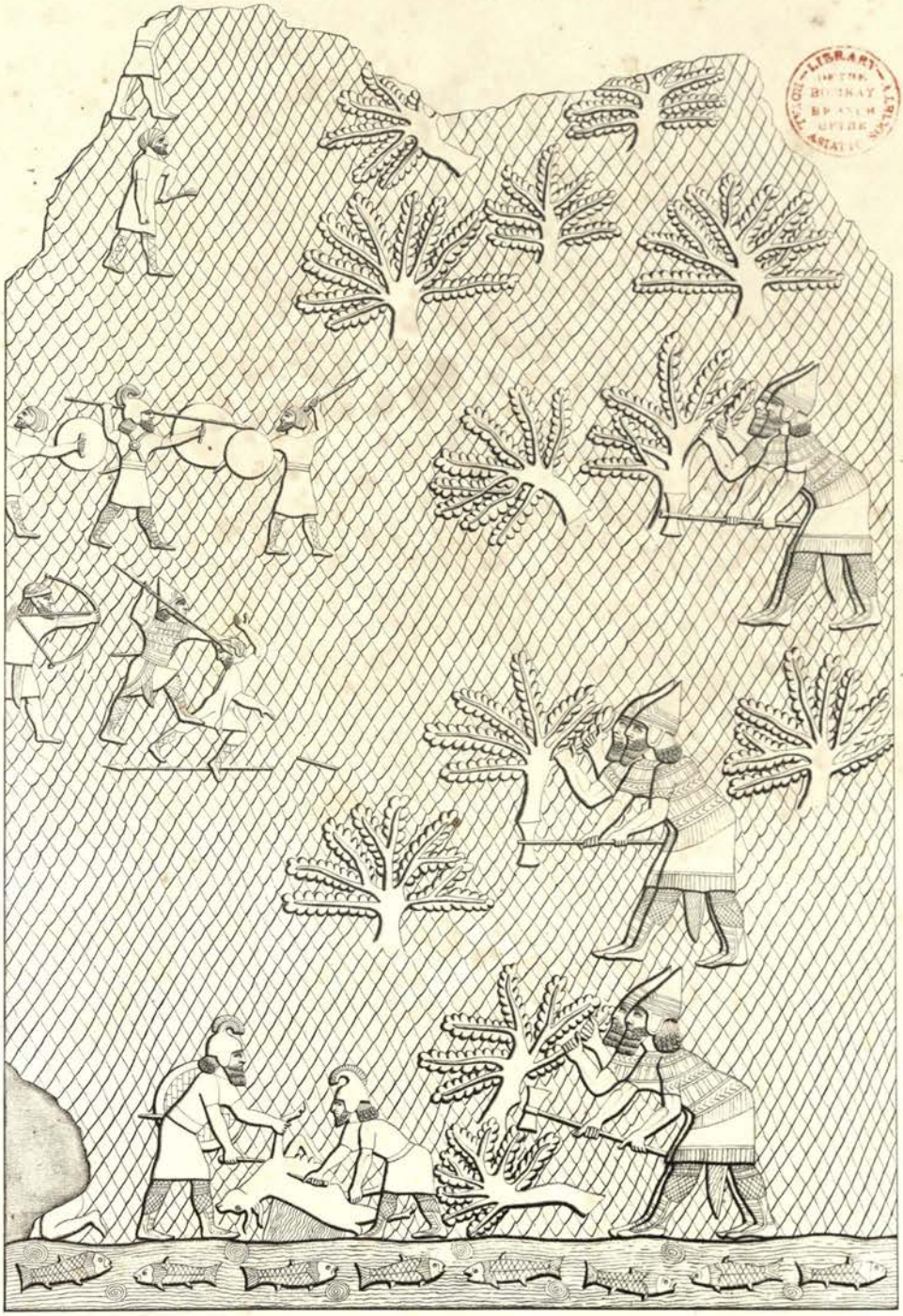


Plate 76 — A Battle in a Forest

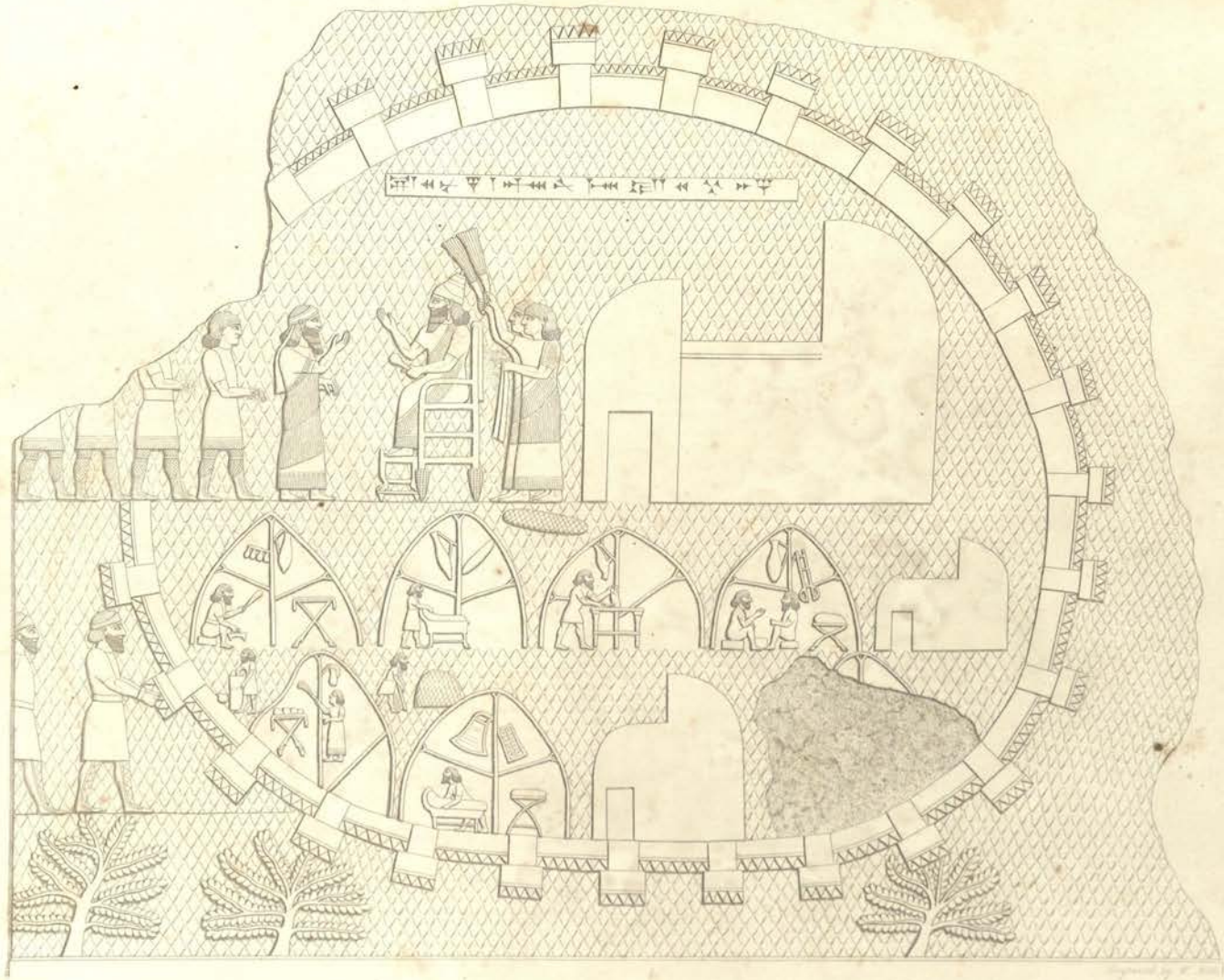


Plate 77. King seated on his Throne within the walls of a Captured City including three houses & seven tents.

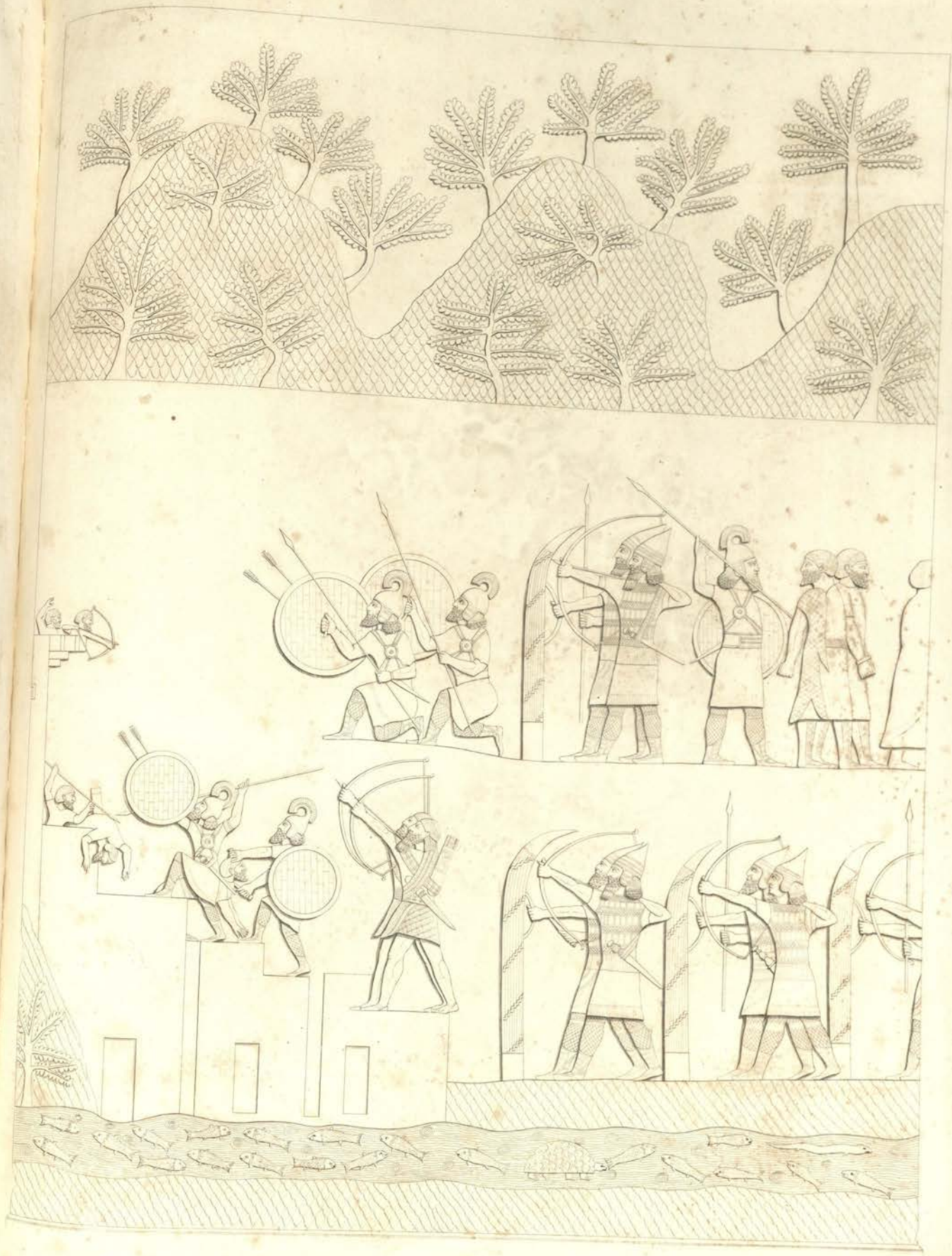
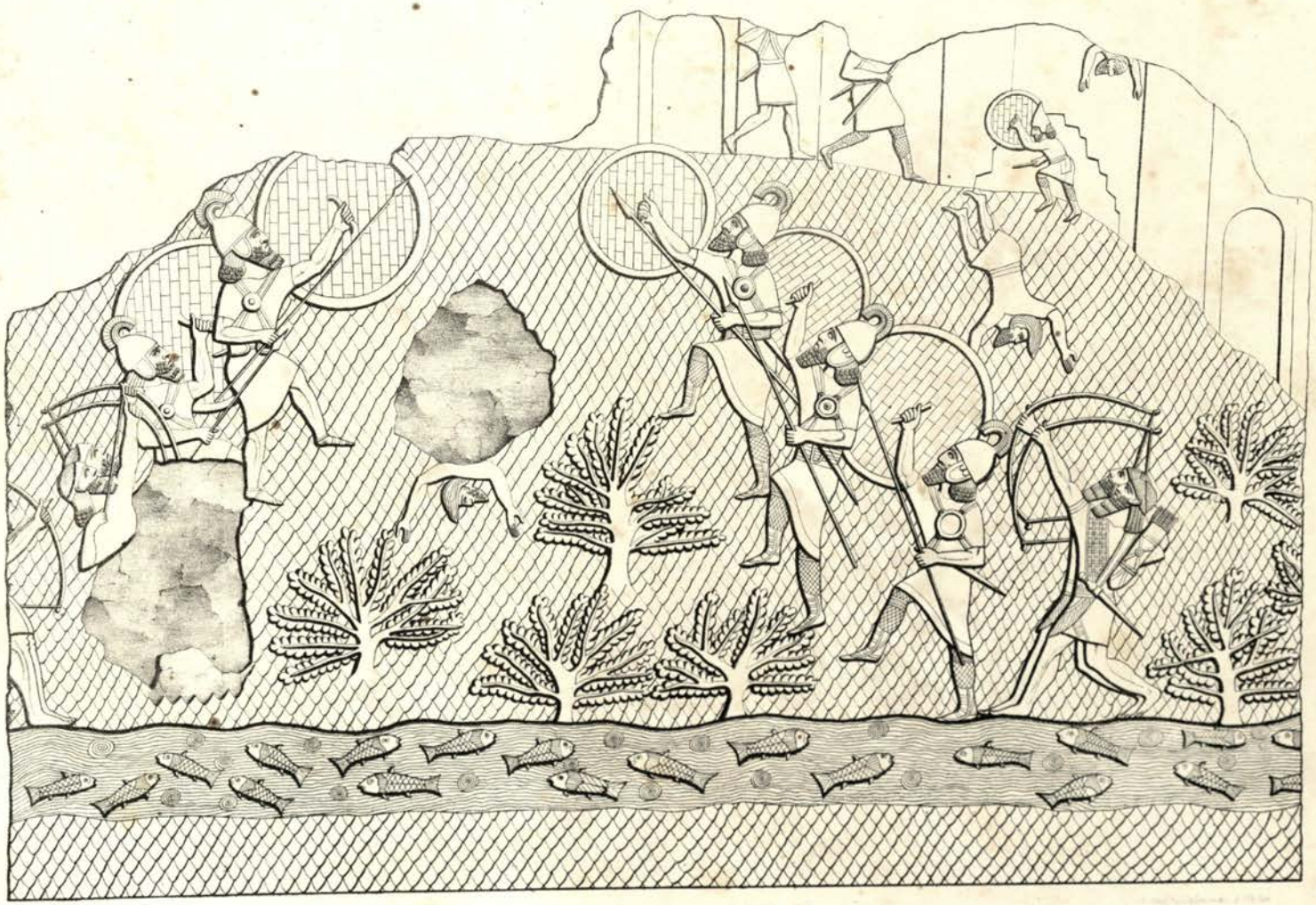


Plate 78 — Neo-Assyrian Army besieging a City



Pl. 1. Warriors ascending a Mountain to a large City

Plate 80. The King on his Chariot and horsemen ascending mountains. (Kouyunjik)

Plate 81 An Assyrian Army passing through a mountainous Country (Kouyunjik)

Human figure with head of a Lion.

King placing his foot on the neck of a Captive.

Two Women riding on a Mule.

Plate 82.

Plate 83. Female Captives brought to the Conquerors. (Kouyunjik)

Plate 2. Typical Pottery from the Burials from the Central Cache, Vermont.

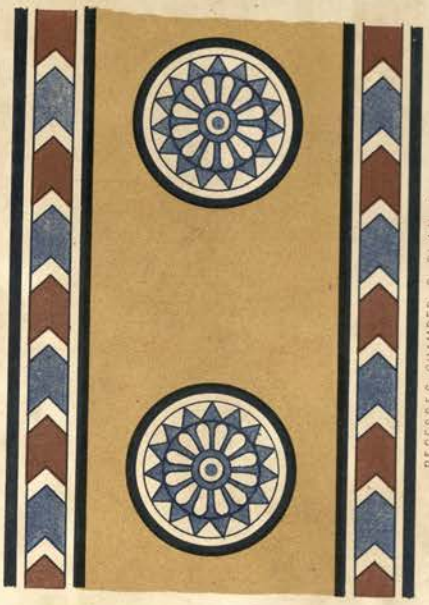
CHAMBER C. PLAN 4.

BRICK PLAN 3.

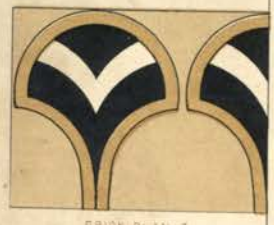
FROM NORTH WEST PALACE (PLAN 3).

Plate 86 Painted Ornaments from Nimroud.

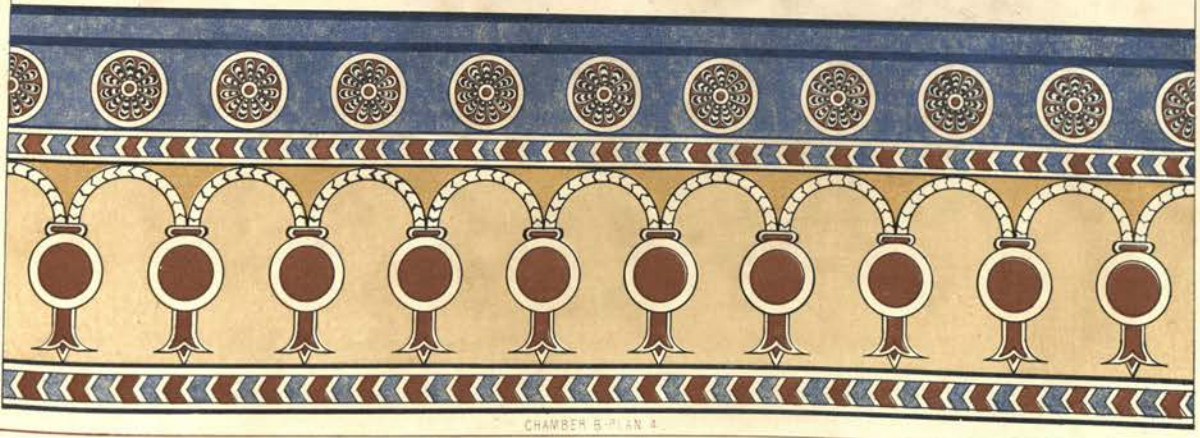
BRICK PLAN 3



RECESSES CHAMBER B-PLAN 4.



BRICK PLAN 3



CHAMBER B-PLAN 3.

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Drawn by Edward Prentis

Engraved by Jean Tassaert

Plate 88 Ivories

Plate 85 Images

Plate 90 Ivories

Drawn by Richard Parkes

Engraved by John Thurston

Plate 91 Ivories

Plate 92.—Head of a winged figure wearing a Diadem.

SIZE, TWO THIRDS OF THE ORIGINAL.

L. Grimm. del.

E. Patricius, lith. 16 Newman St.

Plate 93 — Head of a Eunuch.

SIZE, TWO THIRDS OF THE ORIGINAL.

Plate 94.—Two archers and a Shield bearer.—(Three fifths of the Original size.)

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F. Bonnaud, lith. 19 Newman St.

Plate 95.—Objects in Stone and Baked Clay.

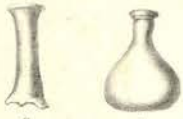
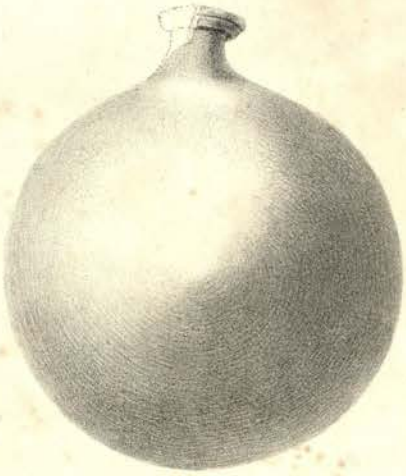


Plate 95 a — Objects in Stone and baked clay continued.

Plate 96. Small objects in Copper.



E. Platt sc. Ink. 20 Newman St.

Plate 97.—Pottery &c.

Plate 78. Outline of the Mounds at Nimroud

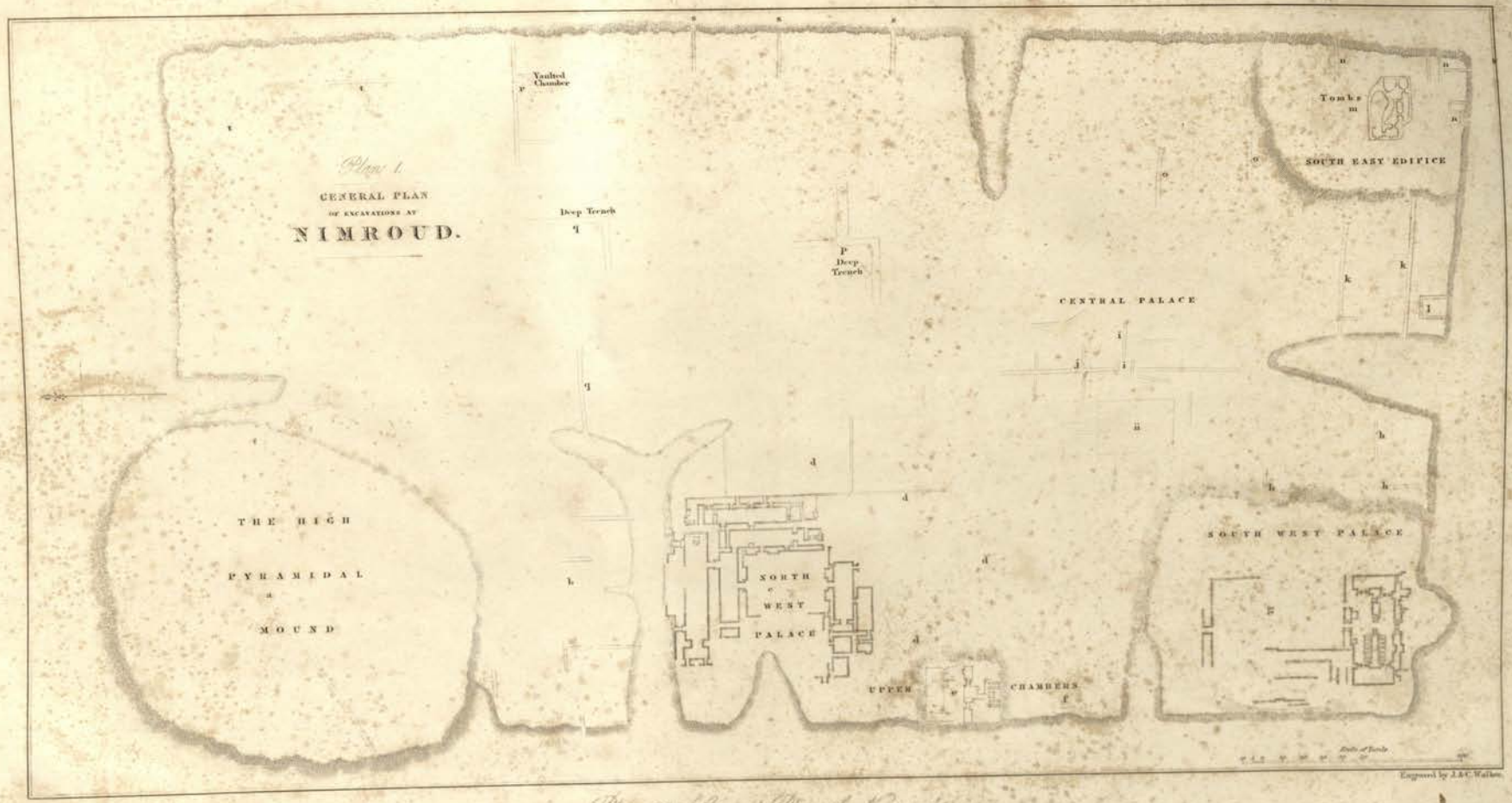
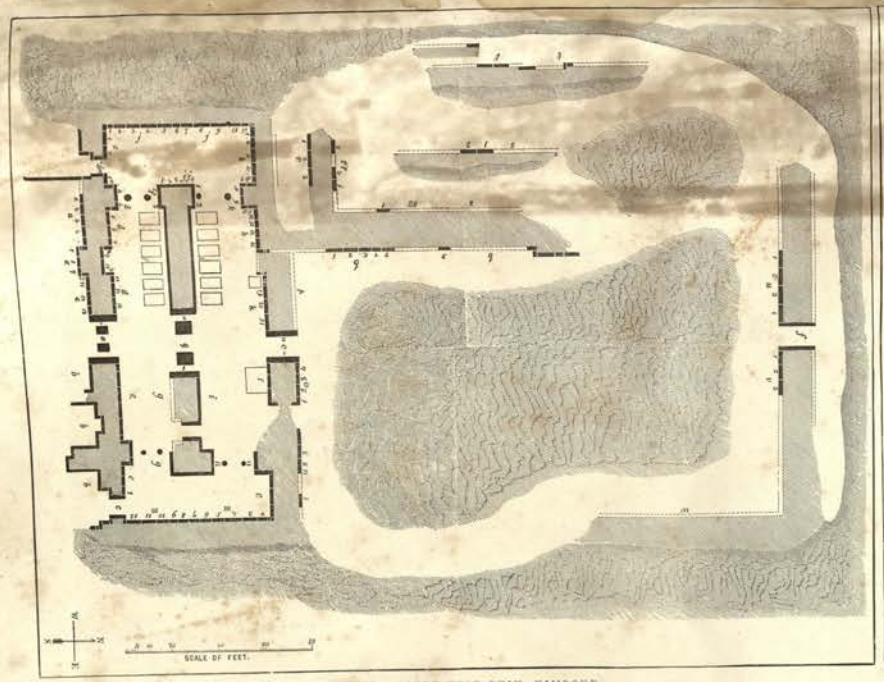
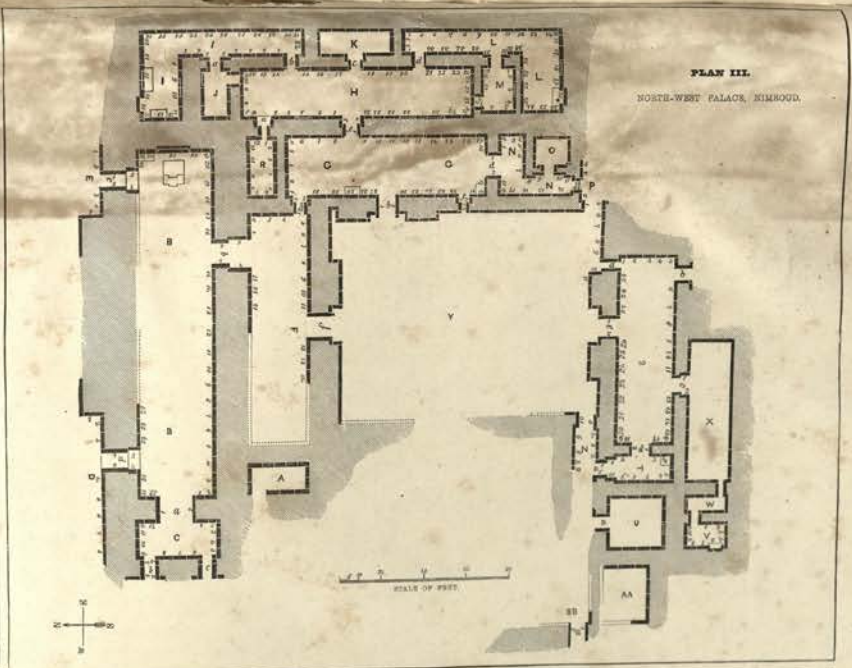


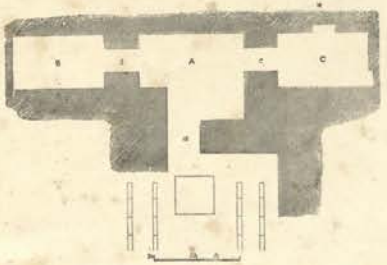
Plate 99. Ground Plan of Nimroud.



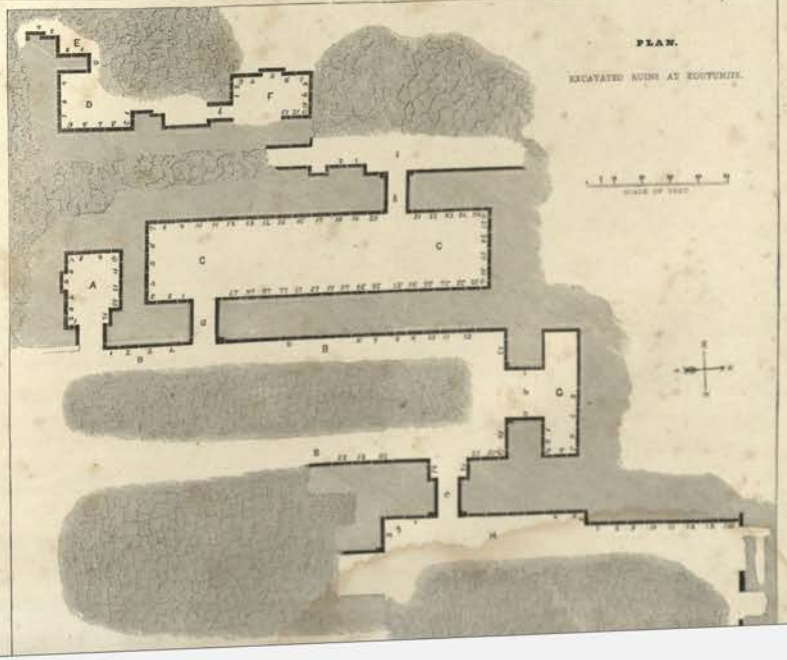
PLAN II. SOUTH-WEST RUIN, NIMROUD.



PLAN III.
NORTH-WEST PALACE, NIMROUD.

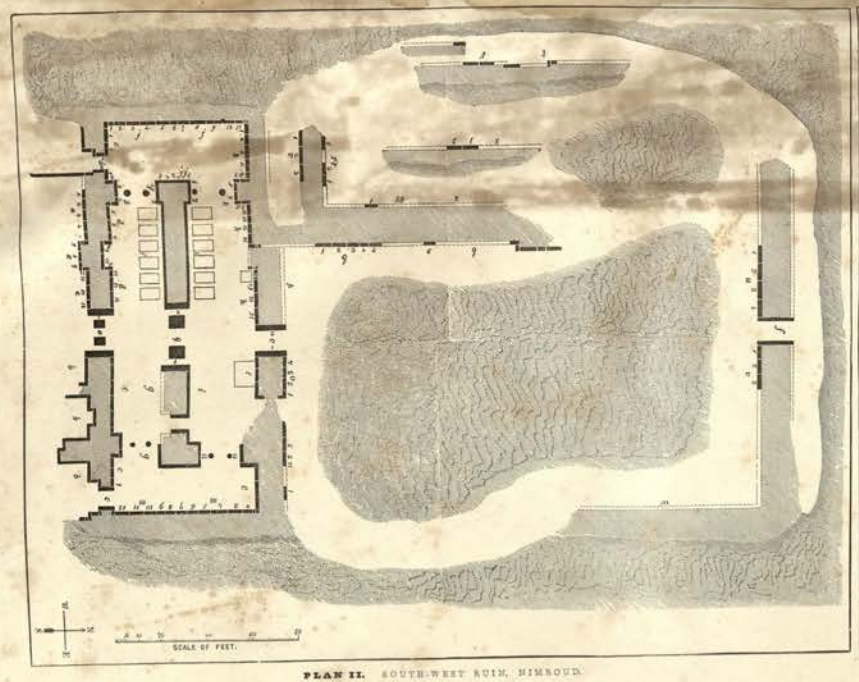


PLAN IV. DITCH CHAMBER ON THE WEST SIDE OF THE MOUND. (NIMROUD.)

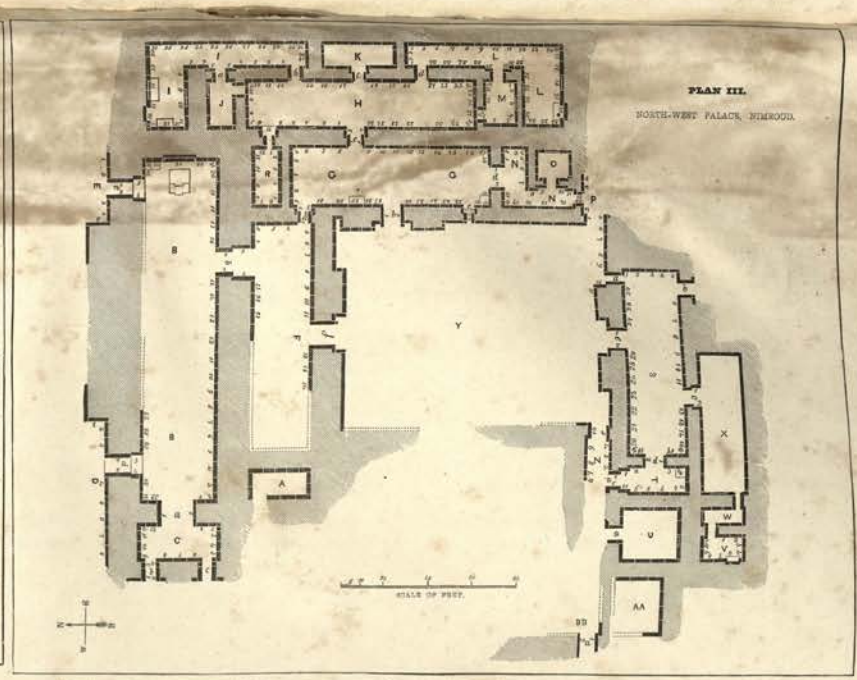


PLAN.
EXCAVATED RUINS AT KOUYUNJIK.

Plate 100. Plans of Buildings excavated at Nimroud and Kouyunjik.

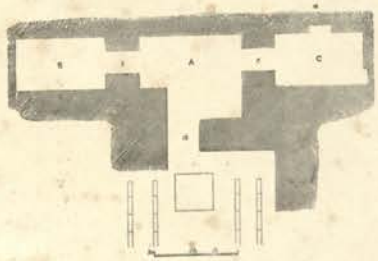


PLAN II. SOUTH-WEST RUIN, NIMROUD.

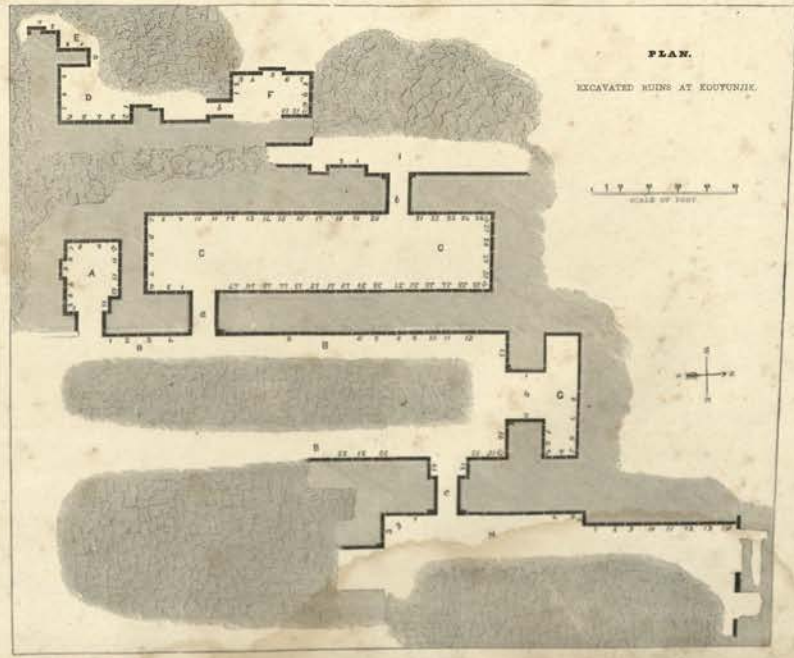


PLAN III.

NORTH-WEST PALACE, NIMROUD.



PLAN IV. UPPER CHAMBERS ON THE WEST SIDE OF THE MOUND, (NIMROUD.)



PLAN.

EXCAVATED RUINS AT KOUYUNJIK.

Plate 100. Plans of Buildings excavated at Nimroud and Kouyunjik.

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